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HOTEL CECIL, LONDON.
June 9, 1903.

LONDON is in the throes of a Richard Strauss storm. So far it has lasted a week, and for me this is a little too much of a good thing. It is not that the works of the greatest of living composers have ceased to interest me. This would be an admission of mental and musical poverty. But I think that five nights of music by one and the same composer is an unwise program.

Perhaps you will point out Wagner and say that for a complete "Nibelungenring" cycle people will gladly spare at Bayreuth and elsewhere four successive nights without an objection, and without mental fatigue. But then in this case the production of a single musico-dramatic work is concerned; it is not a matter of music alone, and above all we listen to Wagner and not to Richard Strauss; the former, a genius, the latter, in the writer's estimation, only a talent of the highest grade, but not an absolute genius. At Bonn recently a Beethoven chamber music festival was held, at which all of that master's string quartets were performed on five successive days. Now I maintain that although Beethoven was unquestionably the greatest quartet writer the world has so far seen, such a program is inartistic.

It is needless to reiterate also that Strauss is no Beethoven. In fact the writer fears that the hyper-admiration of which Richard Strauss is just now an object will prove a more or less ephemeral glory.

But now to the Strauss Festival itself in London. The English capital usually follows in the wake of other musical centres. However, this time London is trying to take the lead. It is true the most important music festivals in Germany, the Netherrenish and the Tonkünstler meetings have likewise of late years been influenced by Richard Strauss, and their programs showed an unduly great preponderance of his works, which came near making them Strauss festivals. But the propaganda did not go the whole London length, nor did it assume the aspect of Strauss festivals. A reaction has already set in, as can be seen in both the programs of this year's Netherrenish and Bâle festivals. What explains and to a certain extent excuses their former hyper-cult of Richard Strauss is (in the case of the Musikverein) the fact that Richard Strauss, as the leading musician of Germany, was naturally and rightfully chosen president, and he made the utmost use of the opportunities thus given him. With the Netherrenish festivals, however, it has for three-quarters of a century, viz., ever since their inception, been the habit to secure the co-operation of the most important musicians of the time, in order to make their festival more attractive. Thus, composers like Mendelssohn, Liszt, Hiller, Reinecke and many others have conducted these festivals, and so did Richard Strauss at Cologne, Aix-la-Chapelle and Düsseldorf. This year, however, at Aix-la-Chapelle Weingartner conducted, and at Bâle Dr. Hegar, the eminent Swiss composer, will be the leading spirit.

So much for the history of music festivals in which Richard Strauss was concerned, but in which he always shared the honors of the conductorship with the respective local musikdirector and those of the program numbers with many other composers. It was left to London to get up a festival scheme exclusively devoted to the works of Richard Strauss. It could not have been done for mercenary purposes, for Richard Strauss, despite his hothouse renown as a composer, does not draw a crowd. In this respect he is as yet also unlike either Wagner or Beethoven. He has, however, some rich and influential friends, one of whom here in London is a multi-millionaire, whose hospitality Richard Strauss is just now enjoying. This Mæcenas, together with another one in Amsterdam (who is interested in the Amsterdam Orchestra and its conductor, Mengelberg), agreed to foot the bill by holding themselves liable for the payment of the deficit of the festival, which is growing to be a considerable one. The expense of bringing over and maintaining here an orchestra

of 100 men is a very heavy one. While the receipts were comparatively insignificant, and all this despite the warfare that rages in the English press since last year regarding the merits of Richard Strauss' compositions, besides the tremendous preliminary puffing, the presence of the composer as the conductor of his own works, that of an excellent other conductor and a first class foreign orchestra such as London could never yet boast of. St. James' Hall was far from crowded even on the third day, when "Ein Heldenleben" was the much discussed chief attraction of the program, while it held only the usual number of deadheads on the two previous nights.

Those who did attend, however, evinced a great amount of enthusiasm. It is impossible to believe that an audience of English people, who are known to be the most unmusical, as well as the most conservative (and at the same time the most naïve in their musical tendencies), should suddenly, as by a divine revelation, become lovers of the music of Richard Strauss! Its intricacies must be beyond their powers of musical comprehension. It is only through the philosophy of the ugly that one can foster a taste for Strauss' extravagances. A few of the London critics have been courageous enough to acknowledge this fact, and notably the first of all the English dailies, the Times, stands up boldly for its convictions. The majority of the others, however, are afraid to be caught napping. Undoubtedly Richard Strauss is a great composer, the facile princeps among the living, which, however, is not saying a great deal. But Strauss has passed the zenith of his creative ability. He has mastered to such an extent the technic of composition that now the technic has mastered him. He is its slave and it runs away with him. His orchestral coloring is of a marvelous richness and variety, and his powers of construction are gigantic, but he revels in ugly as well as blatant lucubrations, and his tendencies of musical expression frequently surpass the bounds of "the eternal fitness of things."

I have only praise for the performances offered by the Amsterdam Orchestra, which superb body of artists seems to have made a specialty of Strauss' compositions. Mengelberg conducts them entirely from memory and placed the scores upon the rack only pro forma and out of sheer modesty, because the composer (whom, of course, he did not care to put into the shade) cannot dispense with the use of it. For the rest Mengelberg is a more spirited and also more graceful conductor than Richard Strauss, and he has an irresistible power over his orchestra.

The Amsterdam Orchestra is, under Mengelberg, a superb body of artists. Richard Strauss, if not the greatest, is, after all, a good conductor, and the presence of the composer, when he is a good conductor, will, of course, always influence an orchestra to do its best. Yet what a difference in the performance of "Don Juan" as conducted by Mengelberg and the same work under Strauss' baton! Talk about your authoritative reading! Why the composer was "not in it" with the other interpreter. Besides this greater warmth and vivacity the orchestra also sounded better, for Mengelberg's fortes are round and sonorous, while Strauss likes and wants them obstreperous, crude and scratchy in the strings. Of individual performers in the orchestra I want to mention Mossel, the cellist, whose playing of the excessively difficult and bizarre solo part in "Don Quixote" was by far the best I ever heard. Also Zimmermann, who performed the homely, almost unmusical violin solo part which represents the hero's mate—a ground for divorce—in "Ein Heldenleben," was eminently finished and satisfying.

Richard Strauss' wife has a soprano voice, small in volume and compass, but she interprets her husband's "Lieder" in the most intelligent and sympathetic style. Hence her success was deserved.

Among the soloists of the week were Pugno, then Von zur Muehlen and our old friend Pachmann. The latter had a good audience, which, as usual, he amused more by his antics and speeches than through his piano playing.

Foremost among the week's soloists stood Willy Burmester, with his second concert at St. James' Hall, and his participation in a mixed affair at the colossal Albert Hall, in which the receipts were no less than \$75,000. Burmester's success here has been so pronounced in an artistic way that several offers were made to him to come to the United States next season. His numerous engagements all over Germany prevent the acceptance of any managerial propositions for the first half of the coming season, but it is not unlikely that this eminent artist will be heard on the other side of the Atlantic during the early part of the year 1904.

He shone like a meteor at the Albert Hall, and it was wonderful how the tone of his noble Strad could be heard all over the vast building, even in the most suave and delicate pianissimo episodes.

Benno Schoenberger, who was the pianist of the occasion, played like an ancient conservatory graduate. More ancient still sounded the voice and the coloratura of that once famous artist Madame Albani. She was suitably seconded by an equally senile flutist with whom she essayed the perennial "Sweet Bird" aria from Handel's "L'Allegro Il Penseroso," &c. It was a dead heat between them in the matter of want of breath. In Germany they would have been hissed; in England they were applauded and encored.

Kennerley Rumford sang tastefully, but with a very small tenor voice, a couple of songs, one of which was MacDowell's charming "Thy Beaming Eyes." The tenor's wife, Mme. Clara Butt, is the favorite vocalist of the British public at the present time. I cannot say that I agree with the vox populi, for with vocal methods of the most primitive order this tall and stately woman combines an organ most stentorian, but also most ordinary. She sang a song entitled "Land of Hope and Glory," by the leading English composer, Ed. Elgar, which pleased the audience probably on account of its patriotic import and a certain marchlike rhythmical swing, and which was, of course, redemanded.

Prominent among the vocal soloists was Miss Ada Crossley, the Australian singer, who is much in demand here as an oratorio contralto, and who sings with exquisite musical taste, and has a well trained, sympathetic voice.

At Willy Burmester's own concert at St. James' Hall he performed, in conjunction with the excellent Berlin pianist, Moritz Mayer-Mahr, the melodious and beautiful Sonata for Violin and Piano in G minor, by Schubert. The ensemble was so perfect and the whole performance so exquisite that the audience seemed to enjoy it to the utmost, and was by no means chary with its applause. The violinist's tone and technic shone to utmost advantage in Wieniawski's brilliant "Faust" Fantasia, while the pianist gave a thoughtful, impressive and in every way finished performance of Beethoven's C minor Variations.

The climax of the concert was reached with Burmester's grandiloquent and superb interpretation of the "Chaconne" of Bach, which cannot be surpassed for nobility as well as grandeur. He also enraptured the audience again with the Bach Air on the G string (played by request), and with his in its way unique and dazzling virtuosic performance of the Paganini "Nel cor piu non mi sento" Variations, the like of which has not been heard since the days of Sivioli. No wonder the public raved and insisted upon a number of encores after interminable applause and recalls.

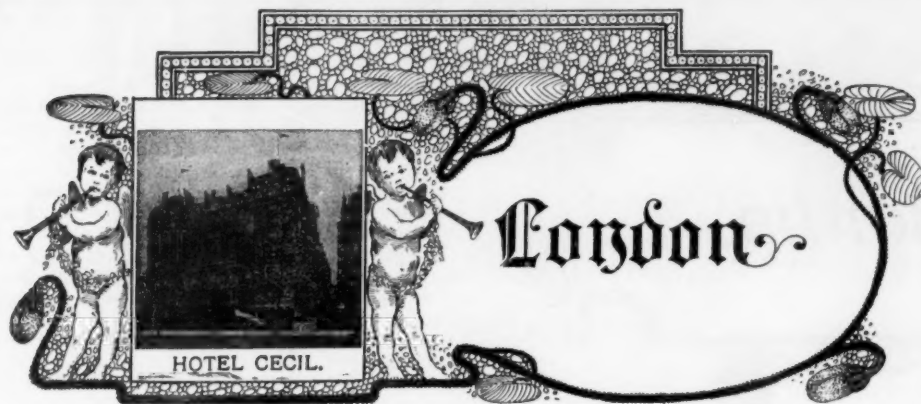
Mr. Burmester's next concert here will be with orchestra, conducted by Mengelberg, when he will play the Bach E major, the Beethoven and the Tschaiowsky Violin Concertos.

In corroboration of my own opinions regarding this great artist I give elsewhere some of the criticisms of the London press of recent date, and also from the year 1895, when Willy Burmester appeared here for the first time. These latter will prove that the eminent violin virtuoso was appreciated and his merits recognized by the London critics eight years ago, and that their judgment was correct. It has since been confirmed by the critical opinion of Berlin, Paris, Vienna, Budapest, St. Petersburg and all the other musical centres of Europe, and it will not fail to be upheld also by the highest court of appeal, the United States.

OTTO FLOERSHEIM.

In London.

DURING the week of June 6 the following American musical people were in London: Mr. and Mrs. Wetzler, C. M. Loeffler, of the Boston Symphony Orchestra, and also Mr. Gericke; A. M. Wright, of the Everett Piano Company; Daniel Frohman and also Charles Frohman, Mr. and Mrs. Leopold Godowsky, now of Berlin, were also in London; Alma Stenel, with her mother, Mrs. Stenel; Mr. Floersheim, of THE MUSICAL COURIER office, Berlin; Rud. Aronson, Madame Melba and A. Somlyo, of the Baldwin house.



HOTEL CECIL, LONDON.
June 6, 1903.

THE thing we have been clamoring for has at last come to pass, and we have been granted an opportunity of really forming a definite opinion on the work of Richard Strauss. It was, indeed, high time that we had a Strauss festival. During the last few months, it is true, there has been an awakening of interest in his music, but it was inevitable that the progress would be slow, for Strauss' symphonic poems are not things that an orchestra can learn in half a dozen rehearsals. Hugo Görlitz has, therefore, done well in taking the bull by the horns. Seeing that it might be years before we should have a chance of making the acquaintance of "Don Quixote," "Macbeth" and "Also sprach Zarathustra," he has brought over the entire Amsterdam Concertgebouw Orchestra, with Willem Mengelberg and Strauss himself to conduct it, and he has arranged a series of four concerts at St. James' Hall, at which all the most important of Strauss' works find places in the program. This festival is exactly what was so much needed. It is, of course, impossible for anyone to form an accurate estimate of Strauss' aims and achievements from the isolated performances of a few of his works which have hitherto been accorded to us. It was absolutely necessary that we should have an opportunity of hearing all the more important works played as the composer wished them to be played, by an orchestra which knew them thoroughly. This opportunity has at last been granted to us, and, though the public has not given as liberal support to the concerts as they deserved, the name of Strauss has been so brought before the public and his music has been so discussed that the festival can hardly have failed to do good work by bringing Strauss into prominence and arousing an interest in his work, even among those who did not attend the concerts.

Up till now we have been constantly hearing the old fallacy propounded that Strauss has no gift for melody, and that he is merely the apostle of ugliness, who delights to break all the rules ever contained in the harmony books from the sheer love of mischief. How utterly false both of these statements are it only needs a very little consideration to show. Careful attention to the songs which have been sung and the orchestral works which have been played at the two festival concerts that have taken place at the time of writing must have made it clear to any unprejudiced observer that Strauss has a wonderful gift for melody when he chooses to exercise it, while any intelligent consideration of his aims and theories must have shown that the effects which to us certainly seem a little discordant at present, though they probably seem little more so than did the effects of Bee-

thoven and Wagner to their contemporaries and critics, are, as a matter of fact, the only legitimate means to attain to a perfectly legitimate end.

The composer who was not a revolutionary, and who did not attempt to carry music a step beyond the point at which he found it, never yet obtained deathless fame. The position of Strauss is not, of course, for us to decide. At the present day we are fully justified in hoping that only a small fraction of his life's work is done, and it is, in consequence, obvious that the next generation, which will be able to regard his completed work as a whole, will be better able to decide his position among the great composers of the world. But it is evident enough that Strauss is a revolutionary, and that he is bent on carrying music a step beyond the point at which he found it. He is trying to put into music an element that it never before possessed, and, just as Wagner was compelled to invent totally new formulae when he made up his mind to revolutionize opera, so has Strauss found himself obliged to invent new formulae when he set out on his great work of revolutionizing orchestral music, for, though it is true that he is to a certain extent following in the footsteps of Liszt, it is he who is bringing to their fulfillment the ideas at which Liszt did little more than hint.

It is largely owing to their total failure to grasp Strauss' aims that his critics fall so foul of his methods. He started out, as I have said, to introduce a totally new element into music—the element of humanity. Up to his time the power of music to express human emotions had been extremely limited. Joy, pain and love could, no doubt, be expressed up to a certain point, but all efforts at characterization were considered hopelessly beyond the scope of the musical art. And, indeed, with the limited means at his disposal, it was absolutely impossible for a composer of the old school to attempt anything like characterization on a large scale. But there could be no possible doubt that the theme is worthy of the art, and that music could find no finer subject if its powers of expression were only equal to the task. It has remained for Strauss to give music the quality in which, till he appeared on the horizon, it was still lacking. He has enlarged its power of expression, and he has enabled it to picture in sound emotions and ideas to which it was formerly impossible for it to give voice. Sometimes he certainly has recourse to ugliness, but, if his theories are to be accepted, as we certainly believe that they are, the bitter must be taken with the sweet, and life must not be painted as a bed of thornless roses. The madness of Don Quixote, the terrible anguish of the dying man, the rasping voices of the Philistines, are not to be depicted by charming and luscious melodies, but are they for this reason to be left

entirely out of the picture? If we are to have realism in music we must have the whole thing or nothing, and it is to be the latter, then music, alone of the arts, must stand still. The whole tendency of modern times is toward realism, and realism that is half hearted is not realism at all. It is owing to their imperfect knowledge of Strauss' aims that so many critics fall foul of him, and it is to be hoped that the present festival will convince some of them of the error of their ways.

I do not propose to enter at length into the concerts that have so far taken place. As I have already said, the festival is, at the time of writing, only half over, and it will be better to treat it as a whole next week and to be content with a brief record of the first concerts now. The famous Amsterdam orchestra has fully come up to our expectations, and "Till Eulenspiegel," "Also sprach Zarathustra," "Don Quixote," "Tod und Verklärung" and "Don Juan" have been played in a way that proved it to be a highly trained orchestra of great efficiency, and to have an unequalled knowledge of Strauss' music. At each of the two concerts Mme. Strauss de Ahna has given six of her husband's songs in a manner that has fully justified the great reputation with which she came here. The songs included "Das Rosenband," "Wiegenlied," "Traum durch die Dämmerung" and an orchestrated version of "Morgen," and her success in all of them was unequivocal. But to these I will revert in dealing with the whole festival next week.

The revival of "Lucia di Lammermoor" at Covent Garden on Saturday evening is not an event of such intense importance that it calls for more than passing mention, and it will therefore be enough to say that Fräulein Wedekind sang the music of the heroine very nicely and aroused the customary enthusiasm in the ridiculous mad scene, and that Sig. Bonci, M. Journet and Signor Scotti filled other parts to perfection.

Considerable interest was attached to the performance of "Faust" on Tuesday evening by reason of the fact that Madame Blauvelt made her London operatic debut in the part of Marguerite. For some time, of course, she has been well known here as one of the most finished and charming singers on the concert platform. Whether or not she will make as complete a success in opera still, perhaps, remains to be seen. On Tuesday she was obviously handicapped by nervousness, and by the fact that she had not sung in the large house before. Consequently she did not do herself complete justice, and she failed to put forth all the power that we know her to possess. When she has grown more accustomed to her surroundings she doubtless will show her talents in a more favorable light, and it will be better to suspend judgment till another opportunity of hearing her arises. She evidently has talent for the stage, and her acting was so graceful and unaffected that we may expect excellent work from her in the future.

The week after Whitsunday is always a slack time for concerts, and, except for the Strauss festival, the concert halls have been almost deserted. Indeed, at the time of writing, the only concerts worthy of note that have taken place have been those given by Herr von Zür-Mühlen at the Bechstein Hall and by Willy Burmester at St. James' Hall on Thursday afternoon. It cannot be denied that Herr von Zür-Mühlen's voice has not entirely withstood the ravages of time, and there were moments during his performance of "Die Schöne Müllerin" when its quality was not altogether pleasant. But his interpretive powers remain unimpaired, and his singing of many of the more tender songs was as delightful as ever.

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PARIS JUNE 3, 1903.

THE hot weather has made attendance at concerts more a duty than a pleasure. Some of them have been of, however, sufficiently interesting character as to warrant more than a passing notice. Among them the concert given at the Salle d'Athènes for the public début of Mlle. Berthe Valmont. I say public because, although this young singer has been seen and heard many times at concerts and private musicales, yet I believe this is the event which now stamps Mlle. Valmont as artist and not amateur. Berthe Valmont is the professional name of the daughter of a composer of a large number of songs, who is very well known on both sides of the Atlantic. Their home in the Avenue d'Antin, Paris, is the scene each winter of a series of musicales, at which the programs performed are of a very high order, both as regards selection and interpretation. Mlle. Valmont has very many gifts in her favor. Most charmingly gowned in white, with a wreath of leaves in the hair, she presented such a graceful picture as to realize at once the muse of song. She has a temperament that would seem to point to even greater successes in the theatre than the concert room. Mlle. Valmont must also be an excellent musician, as was evinced by the long and arduous program she gave from memory, and her linguistic gifts were of a very high order indeed. Songs in French, English, German and Italian were rendered with a purity of diction and pronunciation as to make it apparent that the same facility existed in all. After the opening number—a sonata by Grieg, performed by Messrs. Lucien Wurmser and Hollmann—Mlle. Valmont sang with good sentiment the "Elegie," by Massenet, and "Chanson d'Amour," by Hollmann. In them she had the advantage of the violoncello obligato, superbly played by the veteran Hollmann. In "Viens à moi," and a bright song with a gay well marked rhythm, "Phil's Secret," Mlle. Valmont had the advantage of being accompanied on the piano by the composer, S. B. Schlesinger. Schumann's "Dichter liebe" I have to own always to me appears a trifle wearisome when given in its entirety. The singer on this occasion was able to give a great variety to the different numbers forming the cycle, and her arduous share of the concert was concluded by a very dramatic rendering of the beautiful and nearly forgotten aria of Leonora, "Pace, mio Dio," from the "Forza del Destino," Verdi, and scena from "La

Tosca" (Puccini). All these different numbers, varying in school, style and sentiment, were sung in their original languages, with the character and interpretation belonging to each. Mr. Wurmser at the piano and Hollmann as cellist were greatly applauded. The latter, with his full large organ tone, made a sensation in the clever "Variations Symphoniques," by Boellmann.

Risler, the pianist, and Oliveira, violinist, gave a very good concert, the last of the present series. They were both at their best and met with enthusiastic appreciation from a very large audience. Program: The "Kreutzer" Sonata, Beethoven, piano and violin; "Invitation à la Valse," Weber, and Impromptu in A flat, Schubert; piano, Aria, Bach, and Fantaisie de Concert, Rimsky-Korsakoff, violin; Sonata, Gabriel Fauré, for piano and violin.

If Grieg, the individual, was greeted with certain signs of disapproval on presenting himself before the public at Colonne's concert, some weeks ago, his Parisian admirers made up for it by the warmth with which he was met at his concert in the Salle Pleyel. The attendance there was so great that the box office did not even open on the night of the concert. I learn that this makes the third time that Grieg has appeared in Paris, making fresh conquests every time he has come, whether as composer, pianist or conductor.

The performances of Berlioz's "La Damnation de Faust" at the theatre are now over. One can certainly say that both from an artistic and financial standpoint they have been eminently successful. As to whether the work should or should not have been mounted on the stage is a subject, like many others, on which there is a good deal to be said—and already a very great deal has been said—on both sides. Certainly everything was forthcoming that was necessary from a high artistic standard. A splendid orchestra of seventy, conducted by Colonne, who has for the work an almost religious reverence, the best singers available, a chorus of ninety, the like of which is but rarely heard in opera theatres, and a mise-en-scène of great originality and æsthetic value, all made elements that contributed to the very great success that

the work met with in its new form. As to whether it will remain a permanent part of the operatic repertory I scarcely like to prophesy, but my impression is that it will not. Curiosity had naturally a large part in the success that "La Damnation" met with at the theatre. Now that that is satisfied I think the public will prefer to hear it in the form to which it has hitherto been accustomed.

Charles Joly has had the patience to hunt up the opinions of three of the principal music critics on the first performance of "La Damnation." He gives those of Fétis, author of the "Grande Biographie des Musiciens"; Scudo, critic of the Revue des Deux Mondes, and Hanslick, of Vienna. Says Fétis of the incantation by Méphistophélès "Voici des Roses," by many thought to be a page of genuine inspiration: "Of a singular form, unsettled; harmonies without resolution or cadence; effects, always effects; but a melody, a poor little melody of a few bars, one does not know where to look for it. Is there no melodic principle in the head of M. Berlioz?"

Scudo says: "M. Berlioz has understood nothing whatever of the 'Faust' drama. He has taken seriously certain puerilities that Goethe has scattered here and there for the background of his picture in order to make prominent the local color of German society of the sixteenth century, in which passes the events of this divine drama. Rarely has the alliance between drama and symphony been more unfortunate. Not only is M. Berlioz ignorant of the art of writing for the human voice but his orchestration even is but a mass of curious sonorities, without body or development."

Lastly Hanslick, who predicted four performances of Wagner's "Lohengrin," expresses himself thus on "La Damnation": "Does there exist anything more unsingable or melody more pitiful than what is given to Marguerite, Faust, Méphistophélès or Brander? The composer puts forth all his means, the most risky rhythms and modulations, the most violent dramatic expression, the most powerful orchestral sonorities. But under this impression of that which is extravagant and overdone the ear is tired and the heart chilled. It is as if one were in a bitterly cold house where the stoves smoked."

At the Opéra Comique the last new work of the season, "La Petite Maison," is announced for its first performance Friday.

Program for the week: Monday matinee, "Mignon," evening, "Mireille" (this was for the reappearance of Miss Courtenay, who has returned from her successful season at the French Opéra, New Orleans); Tuesday, "Werther"; Wednesday, "Lakmé"; Thursday, "Carmen"; Friday and Saturday, "Le Petite Maison."

At the Opéra the superb revival of Saint-Saëns' "Henry VIII" continues to attract, although it is generally admitted that the principals cannot be compared with the original interpreters, who made such an effect in the famous quartet. The troupe at the Opéra, although very large, and numbering some capable performers, is certainly mediocre for the first lyric stage of Europe. Of all the débutants of last season there is not a single one who rises above the commonplace. Never was there

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more avidity displayed by aspirants for the lyric theatres than at present; never was there such a genuine dearth of real ability, if the singers brought before the public during the last few years be a sample of the best that is to be had. Program for the week: Monday, "Faust"; Wednesday, "Henry VIII"; Friday, "La Statue"; Saturday, "Paillasse" and "Samson et Delila."

DE VALMOUR.

Arthur Hartmann.

HERE are some more London press notices of Arthur Hartmann, the brilliant violinist:

During the past winter we heard a good deal from Berlin of the merits of Arthur Hartmann, an American violinist of German parentage, who seems to have quite taken the Prussian capital by surprise. Mr. Hartmann, prudently enough, quite unheralded, made his London debut at St. James' Hall last evening in a sensibly constructed program, not too long, and in which hackneyed works were avoided. His success, although it may not have been sensational, was solid and instantaneous. Mr. Hartmann is very young, he being, we believe, little more than twenty, but he studied his art seriously, and he obviously has intelligence of a very high order. He only played four pieces, all works of the modern school, namely, the concertos of Lalo in F and Tchaikowsky in D, together with a couple of salon pieces, namely, M. Fauré's dreamy Berceuse and M. Nachez's "Danse Tzigane," neither of them very valuable from a musical point of view, but useful as showing the violinist's mastery of a style now popular in the drawing room. An encore was demanded and conceded, that is to say, a work of a somewhat similar character. It was, however, in Tchaikowsky's too rarely heard concerto that the young American violinist was at his best. A wonderfully pure tone, plenty of power, marvelously accurate intonation and a technique quite of modern virtuosity are among his equipments, from which it may be gathered that his talents are far above the average. At his coming series of recitals he will doubtless submit himself to the test of a more varied program; but that he is a coming man there can be no doubt whatever.—The Daily News.

Last night, under the management of Hugo Gorlitz, Arthur Hartmann, violinist, and a "grand orchestra of sixty" went through an interesting program under the conductorship of Dr. Frederic Cowen. Mr. Hartmann took the violin part in Tchaikowsky's Concerto in D major. He is an extremely able and an exceptionally gifted player. If at times he seems to be a little lacking in breadth the sweetness of his tone, the absolute accuracy of his ears and an extreme refinement of manner were distinguishing notes of a charming and fascinating player. In the finale especially of the Tchaikowsky he was altogether admirable. It is very rare indeed that one hears a youthful player with so definitely mature an accomplishment, to which there has only to be added certain deeper emotional elements to place him, in our opinion, in a very high rank indeed. In Fauré's pretty Berceuse he was quite flawless, and he received an encore for his playing of Nachez's "Danse Tzigane."—Pall Mall Gazette.

An orchestral concert conducted by Dr. Cowen last night introduced Arthur Hartmann, a violinist from America, who last winter played with great success in Berlin. He is young—just twenty-one, we believe—but has obtained complete mastery of the instrument. His tone is full, and his execution finished, while wholly free from extravagant action. As opening essay last night he selected Tchaikowsky's Concerto in D major, in which unvaryingly true intonation was united with sustained and unexaggerated expression. This was followed by a delicate Berceuse, with, as contrast, the showy "Danse Tzigane" of Tivadar Nachez and an encore piece. Altogether the newcomer did so well as to quicken interest in his next appearance.—The Daily Chronicle.

The most promising of the débutantes of the week was Arthur Hartmann, a young American violinist of wonderful executive powers and an artist into the bargain.—Truth.

Arthur Hartmann, a young violinist, who has studied in Boston, made an exceedingly successful debut at an orchestral concert at St. James' Hall last night. Mr. Hartmann is undoubtedly a player with a great future. He has a complete mastery over his instrument, and he produces a peculiarly sweet singing tone, which reminds one in many ways of Ysaye's. With a superb technique and an artistic power such as he possesses, Mr. Hartmann could not fail to do justice to the concertos, and his performances stamped him at once as a violinist of great genius. He plays with a sympathy and a finish such as one meets with only too rarely, and his interpretations are full of poetry and refinement. With such qualifications he should take a place in the front rank of players upon the violin.—The Globe.

MISS AMY MURRAY.

MISS AMY MURRAY, whose "Evenings of Scottish Song" have won for her an enviable place in the musical world, has returned to New York from a tour of twenty concerts in the Maritime Provinces. During her stay in Halifax a tea at which more than 100 people were present was given Miss Murray by Mrs. Jones, wife of the Governor of Halifax.

Miss Murray's programs, one of which follows, are as interesting as they are unusual, and wherever she gives them she arouses genuine enthusiasm:

O Sing to Me the Auld Scots Songs.....Dr. James Bethune (1830)
Song of Jacobite Rebellion of 1745—
What'll Be King But Charlie?
Charlie Is My Darling.
Hey Johnnie Cope.

Skye Boat Song.....Stevenson words
Hey the Bonnie Breist Knots.....Old Song
When the Kye Comes Home.....James Hogg
Songs with Clarsach Accompaniment—
A' Chuthag.

Cait' au Caidie au Rebhinn.
Taladh (Old Fairy Lullaby).

Young Lochinvar.....Sir Walter Scott
The Barrin' o' the Door.....Old Folk Song

Appended are a few of the many press notices Miss Murray received on her last tour:

A very pleasant and enjoyable evening was spent by those who heard Miss Amy Murray in Scottish lecture recital last evening. Her whole repertoire of Scottish songs was admirably suited to her very sweet and cultured soprano voice. But it is not her voice alone which attracts and carries the audience with her. She has the enviable faculty of interpreting her songs so truly as to control the emotions of her listeners just as she is moved herself. Her manner on the stage is also charming, and altogether she has such a rare combination of natural gifts as to make an exceptional entertainer. Every number was most pleasing, but those which received the greatest applause were "Hey Johnnie Cope" and "The Barrin' o' the Door" in the lighter vein, and "The Flowers of the Forest," "The Skye Boat Song," "Annie Laurie" and "Young Lochinvar" in the most serious. In the latter song the dramatic instinct which inspired the songstress in its rendition was fully recognized by the audience, who insisted on a repetition. The songs were interspersed with historic notes, which were most instructive, and with stories in which humor and pathos were represented, and in this portion of her program Miss Murray was equally effective. Special features of the entertainment were the Gaelic songs, with Celtic harp accompaniment, the Cuckoo Song being a particularly sweet number, and one in which the sympathy of the singer was most marked. The program concluded with an artistic rendering of "Callie Herrin" in costume.—Daily Patriot, Charlotte-town.

Miss Amy Murray gave one of her delightful lecture recitals, in old Scottish songs and ballads, in Orpheus Hall last evening. It was under the distinguished patronage of His Honor the Lieutenant Governor. Miss Murray began with an apology for her voice, which had suffered from the effects of our climate at this season. But her subsequent performance proved that the apology was scarcely required.

Miss Murray is without noticeable affectation of any sort. She talks with pleasant naiveté; tells her anecdotes with bright directness and sings with great sweetness. Her "Skye Boat Song" was a gem. Her Gaelic songs, with "clarsach" accompaniment, were extremely beautiful. Her "Annie Laurie," as an encore, to the same accompaniment, was beautifully sung. Miss Murray is a clever and very attractive entertainer who richly deserves the high favor which she has won in Halifax.—The Morning Chronicle.

Miss Murray's singing and interesting history of Scottish songs in the Opera House on Friday evening constituted an intellectual treat of rare enjoyment. Not only did she exhibit rare musical and dramatic power, but she most admirably interpreted the various expressions of pathos and humor of the songs she sang. Her entertainment was not only a concert but a lecture on Scottish music. She gave a most interesting history of the development of Scottish songs. The circumstances and the influences under which these songs were composed and the feelings which inspired them were charmingly told. The opening number was "The Auld Scots' Songs," and she closed with "Callie Herrin," sung in costume. A most interesting feature of the entertainment was the singing of several Gaelic songs, accompanied by herself on a Celtic harp. Purity of tone and sympathetic interpretation characterized her singing throughout. Her manner on the stage is unaffected and admirable in every respect.—Charlottetown Herald.

Miss Murray gives her audience a highly interesting history of the development of Scottish songs, the influence under which they were composed and the feelings by which they were inspired; and as

she does so she interprets their various expressions of pathos and humor with very rare musical and dramatic power. Her lecture of last evening was, indeed, a great treat. Her singing is characterized by purity and quality of tone and by sympathetic interpretation. In these respects she is, we think, without a peer among the singers who occasionally visit us.—The Daily Examiner, Charlottetown.

Madame Pappenheim's Pupils.

D. R. AND MRS. ANTHONY have been engaged for the fifth season, Spring Lake, N. J., for July and August. Both artists have prominent church positions in Philadelphia, and have just closed one of their busiest seasons in concert work.

Miss Margaret Andreas, of Wilkesbarre, Pa., has secured a solo contralto position in one of the best churches there. She will be in New York in July to take a supplementary course of study with her teacher.

Mrs. Angeline Uller upon returning to her home in Pittsburg was offered several good positions as soloist in prominent churches, but wisely decided to return to New York next fall to continue her studies with Madame Pappenheim before accepting a permanent engagement.

News received from Miss Frieda Stender, who sailed for Germany a short time ago is very encouraging. Her fine voice and excellent training received the highest praise from managers and agents, and she had a number of offers for next season, but has not yet found anything acceptable. Among the offers were those from Elberfeld, Breslau and Schwerin.

Madame Pappenheim will continue teaching until August 1 on account of the demand from numerous professionals who wish to take supplementary courses in singing.

National Music Teachers at Asheville, N. C.

THE quarter centennial convention of the Music Teachers' National Association takes place at Asheville, N. C., June 30 to July 3. Railroad rates are as follows: The Southeastern Passenger Association will charge one fare plus \$2.25 for the round trip, their territory being the States east of the Mississippi and south of the Ohio rivers. The other passenger associations will charge one fare going, and a third returning. To obtain this concession ask for a Trunk Line certificate to Asheville on buying ticket, and have this signed at the convention by Secretary York.

Headquarters at Battery Park Hotel, \$2.50 per day, two in a room; \$3 and up for single room. Hotels recommended are Kenilworth Inn, The Oaks Hotel, Victoria Inn. Nine concerts will be given, and, as before, special attention will be given the educational side. A special car goes from Chicago.

The Ohio Convention.

THE twenty-first meeting of the Ohio Music Teachers' Association will be held in Hollenden Hall, Cleveland, Ohio, on June 24, 25 and 26. The program committee, consisting of Wilson G. Smith, Herman Ebeling and Philip Werthner, has arranged an unusually attractive schedule of entertainments, musical, literary and social. A large attendance is expected.

J. Nevil Tait in New York.

J. NEVIL TAIT, of Melbourne, Australia, is spending a few days in New York. Mr. Tait is well known in Australia as a concert manager. He is on his way to England to arrange for the Australian tours of some European artists.

The Feiningers Abroad.

M. R. AND MRS. KARL FEININGER sailed for Europe Saturday. They will pass the greater part of the summer in Scotland, and will give a number of concerts in that country.

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BOSTON, Mass., June 20, 1903.

ARTHUR BERESFORD, who will take up his residence in Chicago early in September, has accepted the position as bass of the First Presbyterian Church in Chicago. Mr. Beresford came to this city in 1892 and immediately took the position of bass of Trinity Church, where he has remained for the past eleven years.

Miss Viola Davenport, a talented young woman, who is under the instruction of Clara Munger, will sing at a concert in Fitchburg the last of next week.

Henry Lowell Mason is writing articles on "The Modern Artistic Piano-forte and Its Construction."

Charles A. Williams presents for the season of 1903-4 the following artists: Sopranos, Miss Viola Davenport, Miss Maud Reese Davies, Miss Elsa Heindl and Miss Laura van Kuren; contraltos, Miss Eleanor Allen, Miss Alice Robbins Cole, Miss Marguerite Hall, Miss Anna Miller Wood (except California tour, spring 1904) and Julie Wyman; tenors, Eliot Hubbard and Ernest H. Page; basses, Frederic L. Martin and George L. Parker; the David Mannes String Quartet, of New York; violinists, Karl Ondricek and Miss Mollie Dodge Ripley; violoncellist, Ralph Smalley; pianists, Miss Alice A. Cummings, Miss Edith Thompson and Mme. Julie Rive-King; reciter, Mrs. Waldo Richards, and musical lecturers, Miss Mary Phillips Webster and Hans Schneider.

The commencement exercises at the New England Conservatory of Music takes place Wednesday, June 24. The class of 1903 consists of Geo. Albert Anderson, Ernest Stanley Andrews, Arthur Dwight Babcock, Lilli von Baumbach, Wilford J. Bryant, Elizabeth Divine Burr, George Powell Chatterley, William Thomas Clenon, Agnes Ward Gannon, John Gerling, Jessie Grover, Henry Hayden Hall, Mary Alice Hopkins, Charles Lockwood Hoyt, Edgar M. Hughes, Una Jennie Kelley, Emma Hulda Koller, Lena Augusta Leach, Rena Belle Leech, Frederic Percyval Lewis, Elizabeth Hanna Link, Abbie Luella Merrill, Sara Spang Miller, Mary Lincoln Moore, Sarah Arvilla Nye, Ella May Reed, Sophia Augusta Rhein, Eliza Perrigo Simmons, Grace Beatrice Stans-

bury, Edith Dickinson Stiles, Alvin Drew Stokes, Susanne Eulillian Tait, Alice Josephine Whitcomb, Blanche Nanette Williams, Ida Corinne Wilson. Meta Eggleston White, special certificate.

Stephen Townsend, the well known baritone, will remain in Boston the entire summer and will be at his studio daily to receive pupils.

Among the recent publications from C. W. Thompson & Co. are some simple pieces for beginners: "She Dances with a Tin Soldier," George Lowell Tracy; "The Contented Fairy," "The Arrival of the Fairy Queen," E. M. C. Ezerman; a violin romanza and songs, "O Be Joyful in God, All Ye Lands," J. E. Trowbridge; "Cradle Song," Mrs. G. E. Aiken; "The Big Round Moon," Geo. Howland Cox, Jr.; "The Sailor's Cradle," S. Everett Haskell; "When You Are Here, Love," Kate Vannah.

For this last week of the "Pop" Concerts in Symphony Hall many special features have been arranged. On Friday evening, June 26, a testimonial will be given to Conductor T. Adamowski. The program will be made up entirely of alternate selections from Wagner and Tchaikowsky as follows:

Polonaise	Tchaikowsky
Overture, Rienzi	Wagner
Andante from Quartet	Tchaikowsky
Ride of the Valkyries	Wagner
Overture, 1812	Tchaikowsky
Albumblatt	Wagner
Violin solo, Karl Ondricek	
La Belle au Bois Dormant	Tchaikowsky
Overture, Tannhäuser	Wagner
Suite, Nut Cracker	Tchaikowsky
Finale, Act III, Lohengrin	Wagner
Waltz from Onegin	Tchaikowsky
Tannhäuser March	Wagner

Composer Married.

EARLY last week, Raymond Hubbell, composer of the music in "The Runaways," denied that he intended to marry Miss Helen Lord, the prima donna of the company. Next day Mr. Hubbell admitted that he had been mistaken, for the evening before, Miss Lord and he were united in the ancient and honorable and holy bonds of matrimony. Miss Lord's father is connected with the coupling department of the Erie Railroad.

MRS. WILLARD S. BRACKEN.

IN no profession does the "genius of labor" occupy such an exalted position as in that of the musician; and when it is united with the gift of a rare musical talent the effect cannot be other than unusual. The subject of our sketch is a woman in whom both of these highly desirable factors are blended with a most admirable result.

Possessed always of high ideals and the artistic unrest which has not permitted her to be satisfied short of the highest attainment, we have today in Mrs. Bracken an artist not alone of local value but one whose merit is fully realized in musical circles wherever she appears, and whose reputation for honest, reliable work is rapidly spreading; her name has become synonymous with good musicianship and all that the term implies.

Her naturally forceful, vibrant contralto voice has been broadened and enriched until today its quality can stand the test of comparison with the best of its kind.

The best of home instruction was employed before Mrs. Bracken found in Mme. Pauline Viardot, of Paris, the teacher whose ideas she has followed ever since so successfully, not only in her own career but in the development of the many voices that have been placed in her charge. Madame Viardot's interest in Mrs. Bracken was shown in many substantial ways; among other kindnesses the latter remembers that her teacher refused to accept any remuneration for lessons during her last year in Paris.

The extensive experience of Mrs. Bracken in church music makes her services invaluable for oratorio and large choral works. Her repertory includes all the modern and classical oratorios and cantatas, and is unusually large, as the range of her voice makes mezzo soprano as well as contralto roles possible; while her fine artistic temperament lends the variety and grace inseparable from successful recital and program work, in which she draws freely from all schools of composition.

In all that Mrs. Bracken does one feels that back of the magnificent voice, fine presence and artistic success, the noble strong womanhood speaks, giving to her hearers a sincerity of interpretation seldom heard.

Autocrat in Art.

EVEN in art the Kaiser is an autocrat. Leoncavallo, whose new opera, "Roland of Berlin," has been composed upon a commission from him, is now in Berlin collaborating with his German translator, Herr Bock, and he has submitted for the Kaiser's selection two endings—one tragic and one, in the hackneyed phrase, "happy." The latter is that of the real German legend, which bestows upon the plebeian hero, Henning, a noble maid to wife. Leoncavallo bestows upon him the golden spurs of knighthood, and makes him fall in the service of the Great Elector. The composer hopes to win the Kaiser to this ending as the more artistic.

The Klingensfeld Conservatory.

THE annual concerts at the Klingensfeld Conservatory of Music, 108 Hancock street, Brooklyn, will be held tomorrow evening, June 25, and Monday evening, June 29.

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MLLE. ANTONIA DOLORES.



MLLE. ANTONIA DOLORES completed her tour of Southern California the first week in June. In each town the gifted singer was greeted by large and cordial audiences. Later on Mlle. Dolores will return to California for a long tour, for which her manager, Mr. Vert, has signed a contract with Mr. Behymer, of the Los Angeles Theatre.

Saturday, June 13, Mlle. Dolores gave a recital at Tacoma. Tuesday, June 16, she began her tour of Canada at Victoria, B. C. Some of the other cities that will hear her are Vancouver, Nanaimo, Revelstoke, Banff, Calgary, Regina, Brandon and Winnipeg. Mlle. Dolores expects to reach New York the end of July, and a few days later she will sail for Europe.

Following are criticisms from Honolulu and California papers:

If a singer has a voice of unusual compass, if the tones be of entrancing purity, if there be a command of varieties of tone color sufficient to express all shades of emotion, if there be sparkling brilliancy of upper register and the flute-like clarity of the lower; if there be intelligent phrasing and a perfect enunciation in three or four languages; if there be a command of bravura equaling the traditions of the old Italian school, and if, back of all this, there be a most artistic temperament embodied in a winsome and attractive personality—if an artist has all this, it is hard not to write down a column of superlatives and to exhaust the stock of flattering synonyms.

But all this in truth must be said of Antonia Dolores, as she now pleases to call herself, but who cannot get away from the better known name of Trebelli. After two years of well attested triumphs in Australia, she again appeared in Los Angeles last night on the stage of that name. * * *

Opening the program were groups of early Italian and French songs, and the dainty lyrics of the seventeenth and eighteenth centuries could have no more appropriate handling than the delicate touch of this artist. Passing to the later schools, selections from "Dinorah" and "Rigoletto" gave opportunity for the display of her well known art as a coloratura. It is such artists as Dolores that keep alive the art of bel canto amid the modern delight in dynamics in song. She is primarily a singer of the Italian school, that in which beauty of tone is a prerequisite.

In a Dvorák group Dolores showed a variety of emotional touches; each song was a gem in its way, but differed in sentiment and style; Saint-Saëns' "La Cloche" and Tosti's "Spring," the former evincing more of the sentimental and the latter rather leaning to the bravura, each appealed to her auditors, but in different ways. Encores galore were demanded and graciously granted, among which the "Tempest" song of Purcell and Auber's "Laughing Song" were the more notable. Few artists can sing the latter as does Dolores, and it has become so much her own as to be expected of her on at least one of her programs.

Primarily a lyric soprano, this artist renders the high passages intended for a soprano leggero with the utmost brilliancy. And the ease of her upper tones leaves her auditors hardly realizing that they have heard three lined C and D. Besides the steadiness of tone (which should be the model for the voice wabbling fraternity) and its utmost clarity, the impeccable intonation and accuracy in large intervals are unusual.

In short, Mlle. Dolores is a great artist, one whom it is a delight to hear and a delight to honor. Not only does she make admirers by her singing, but she wins friends by her sweet and winsome nature and the hearty good humor that animates her personality as does the artistic spirit of her singing.—The Los Angeles Express, May 30, 1903.

A singer can be as artistic and convincing in the smaller lyric forms as upon the dramatic stage, and can also apply to these songs a finer, daintier finish than is ordinarily given the arias and cavatinas of opera. Such a singer is Mlle. Dolores—whom we know best by her maternal name, Trebelli—and last night she again charmed many by her exquisite art. She is one of the best exponents of the art of beautiful interpretation, in which the finely controlled voice is made to yield emotional value, and which is, of course, greatly heightened by this singer's animated and attractive personality. The context of each song is thus brought out in complete illustration, and the sweet, well trained voice and the crystal clear enunciation round out a complete picture. Mlle. Dolores' selections last night, mainly compositions of the long ago, were full of quaint charm, and appealed very strongly to the musical audience. Her modern arias, the Shadow Song from Meyerbeer's "Dinorah" and the "Caro Nome" from Verdi's "Rigoletto," were capitally and brilliantly sung, but her characterization

of each lyric she presents is so sincere, apt and satisfying that the charm of each imposes a fresh attention and tribute. The Dom Paradisi air, the Gypsy Song of Paisiello and the Purcell song, "Come Unto These Golden Sands," were delightfully phrased and vocalized. The well pleased audience refused to move at the completion of the program until the perennial "Laughing Song," with its infectious mirth, was given.—The Los Angeles Herald.

Dolores' art is exquisite. There is no flaw. The shining voice flows on and on in its satisfying perfection. Dolores is an example of that type of artist who has been made by circumstances. Her mother, Trebelli, was one of the greatest singers of a decade ago. Her father, Bettini, was a well known if not great tenor. Thus Dolores was born of music and brought up in a musical atmosphere. She heard, learned, lived music from her cradle, and only music of the best. All that she heard in her formative period was good music sung by great artists. She sings as a woman so nurtured would be expected to sing—with perfect art and serious musicianly appreciation. Her stage demeanor is most attractive. She is at all times calmly gracious and dignified. There is none of the smirking and bobbing and gallery play that so vulgarizes De Lussan's work, and even Nordica's. Dolores knows her own standing as an artist and does not condescend to coquette with her audience. Her singing of "Comin' Through the Rye" was so charming and arch that she was recalled five times after it. In Auber's "Laughing Song" she was deliciously infectious and set the audience laughing with the abandon of pure humor. Dolores' other numbers were "Chanson du Papillon," Campa; "Mia Pressa" and "Ehi lo Trepiede," Paradisi; "La Cloche," Saint-Saëns; "Spring," Tosti, and three of Dvorák's gypsy songs. In all her selections she was exquisite. It is a rare privilege for Los Angeles music lovers, and especially students of voice, to hear the liquid tones and high artistic perfection of such a singer as Dolores.—The Los Angeles Daily Times.

The Loring Club concert last evening at the Republic Theatre, with Mlle. Antonia Dolores as soloist, was an event worth a place of note in the musical record of San Francisco. The soloist contributed much that was enjoyable, but best of all was her interpretation of the "Solveig" Song from Grieg's "Peer Gynt," in which she came as near perfection in singing as a mere mortal may. It was flawless in tone production, in phrasing, in feeling and in color. The audience was in an absolute hush during the number and had the good taste not to give way to the impulse to applaud between the first and second parts of this, one of the most beautiful songs ever written. But as soon as the words of the last line—

"And if thou tarry long, I shall come to thee, my dear," faded into a tone wraith, there was the kind of outburst that thrills singer and audience. After three recalls she sang a bit of a French love song. Again and again she had to return, and then gave "Comin' Thro' the Rye" with such grace and archness that the audience was shouting "bravos" at its close. Twice she bowed acknowledgments to the compliments from the audience, and finally, as a fitting climax, sang her famous "Laughing Song," so infectious in its merriment that there was no face in the crowded house but was curved into unrestrained laughter.—The San Francisco Chronicle, May 22, 1903.

Pearls! Pearls of sound of sweet tone. Cascades and torrents of them. Such a galaxy of tonal pictures it has seldom, if ever, been the fortune of the people of Honolulu to enjoy. That they did enjoy it was evidenced by the hearty and spontaneous applause that was accorded Mlle. Dolores on her reappearance here last evening at the opera house by the large audience.

To attempt to criticize would be a waste of time—how criticize a faultless performance? That her voice has lost none of its charm since her last appearance here was evident to all after the first group of songs. When her voice had been warmed the audience was treated to a rendering of the famous "Shadow Song" that overshadowed description. Such runs and trills, and delivered with such superb ease and finish! Lack of space prevents a minute mention of the different songs, but of special beauty were "La Cloche," Saint-Saëns, and "Crepuscule," J. Massenet.

That Mlle. Dolores is very lavish of her beautiful voice was evidenced by the number of encores she granted, which were as follows: "Spring," Tosti; "Away, Away," Lee, and "Coming Through the Rye," which were given in the order named.—The Pacific Commercial Advertiser, Honolulu, May 6, 1903.

Here are also extracts from New Zealand papers:

Mlle. Antonia Dolores inaugurated her New Zealand tour at the Choral Hall last night under the most auspicious circumstances. The interior of the hall presented an uncommon sight, owing to the fact that there was an overflowing audience, fully 1,500 people being present, the gallery, the organ loft and the seats on the main floor being packed, while at the back, and even in the passage, several stood throughout the evening. There were many others who could not gain admission at all. The celebrated soprano, who returns to visit us after an absence of about ten months, and fresh from a triumphant season in Australia, was given a very enthusiastic reception, and her subsequent performance resulted in an unusually hearty and unrestrained series of demonstrations of delight. This

recognition of Mlle. Dolores as an artist, while singular in that it has hitherto been less spontaneous on the part of Auckland audiences on her former visits, is a justly earned tribute—none the less due to her because of its tardiness—for there can be little doubt but that she is the most charming (we use the word advisedly) of living concert singers. She may be said, moreover, to be the finest exponent of the comedy and the pathos of vocalization. Her voice has that rare quality called soul and its music is of the kind which finds its way insidiously to the hearts of those who listen and leaves them enraptured. It is not a voice of grandeur, but is one of passing sweetness. Dolores captivates her hearers as few singers have the power to do. Invariably her programs are diverse in character, but as invariably it is in the numbers which enable her artistic and most sympathetic temperament to have sway that she succeeds the best. It is seldom given to us to hear a singer so gifted with expressive power, so capable of imbuing her audience with any mood she wills. Mlle. Dolores sang no less than seventeen numbers last night, five of which were in response to encores.—The New Zealand Herald, March 20, 1903.

It is now nine months since Mlle. Dolores gave her last concert in Auckland, and since then she has sung all over Australia to immense audiences. So successful has the tour been that in some instances mademoiselle has had to return and give additional performances at the chief centres. During this period the celebrated diva has sung no less than 1,000 different times, not including encores. Mademoiselle was in excellent voice last night, and received a reception which was in every way worthy of her great talent. Her voice is as fresh and as delightful and sympathetic as of old, and she sings still with that indescribable charm which is peculiarly her own. As a ballad singer it is questionable if she has her equal in the world. She lives the songs she sings, and knows well how to search the hearts of her listeners. All the details of her all conquering technic are united and made subservient to the sole object of powerfully, or otherwise, interpreting a solo and making it clear and intelligent to the listener through the strength of her own charming personality. Her voice is under such command that she can modulate from the sweetest pianissimo on any degree of the scale she desires, to the most vigorous fortissimo, and her knowledge of the art of respiration enables her to sustain the notes to their fullest value and carry her phrases to a conclusion without any apparent effort. A special feature of her voice is its evenness of quality throughout its entire compass; listen as critically as you can, it is impossible to find one harsh or unsympathetic tone. All through the performance mademoiselle was listened to with rapt attention and delight, and at the termination of her numbers she was recalled again and again, amid the wildest applause imaginable. Mademoiselle was set in the program for twelve solos, but before the concert concluded seven additional songs had to be sung to satisfy her enthusiastic and delighted hearers. It was a considerable time after mademoiselle stepped across the platform before the enthusiasm and handclapping with which she was welcomed was allowed to subside so that she could get silence to sing her opening solo, which was Handel's famous aria, "From Mighty Kings." This was rendered with perfect florid vocalization and dramatic energy.—The Auckland Star, Friday, March 20, 1903.

Sang Before the German Emperor.

MISS FLORENCE WICKHAM, daughter of Judge Wickham, of Philadelphia, who has been in Europe several years cultivating her voice, recently was the recipient of an unusual distinction. The Philadelphia young lady sang before the German Emperor at the Royal Opera in Berlin, and, facing a large and brilliant assemblage, she electrified all. At the conclusion of the entertainment she was warmly congratulated by many distinguished personages.

Miss Wickham has a glorious contralto voice of unusual range and power. She has been studying with Lilli Lehmann, who does not hesitate to declare she is one of the greatest singers that America has produced. Miss Wickham will remain abroad at least two years longer.

Mr. Russell Gives "The Creation" in Newark.

THE last oratorio service of the season was given in the Peddie Memorial Church, Newark, June 14. On this occasion Louis Arthur Russell, the organist and choirmaster of the church, presented Haydn's most popular oratorio, "The Creation," the work being done entire, with the fine chorus of the church, assisted by Mrs. Eva Tenny, soprano; Albert Quesnel, tenor; Rusling Wood, basso, and Claude Trevlyn, violinist. As usual at these oratorio services the church was crowded by a throng of Newark's music lovers.

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Leandro Campanari's San Francisco Pupils.

Four of the Leading Singers Who Are Now Studying Under the Celebrated Symphony Conductor.



Give herewith portraits and sketches of four of the principal pupils of Leandro Campanari, whose work as a teacher on the Pacific Slope is attracting such wide comment. These pupils are Frederick C. Hotaling, Mrs. Arristeene Schultz, Mrs. Josephine W. Clark and Miss Lillian Remillard. Signor Campanari writes enthusiastically of the progress of these pupils, particularly of Mr. Hotaling, who is the possessor of a phenomenal tenor voice.

Signor Campanari has now been on the Pacific Coast about eight months, and has established himself in the good graces and affections of all persons in that region

making several journeys to China and Japan, beside doing the usual travel in Europe, but he is a thorough American.

done them for the present in favor of concert work. She has prepared, with Signor Campanari, a large and interesting repertory of musical novelties, and this, combined with her magnificent voice and great charm of personality, will make her public appearance an assured success.

Mrs. Josephine Wellington Clark.

Mrs. Clark, the daughter of C. K. Kirby, the famous architect of Boston, who, by the way, built the Boston Theatre, is another of Mr. Campanari's most promising pupils. Mrs. Clark is the possessor of one of the finest soprano voices, round and full from the lower B to a splendid high C. Never was there a more earnest student than Mrs. Clark, and no doubt that, with her strong musical temperament, a brilliant future is in store for her. She has made only few public appearance so far, but on each occasion has gained a great number of earnest admirers. Mrs. Clark intends shortly to enter the profession.

Miss Lillian Remillard.

Miss Lillian Remillard is one of the most charming young ladies of Oakland society. Since Leandro Campanari arrived in San Francisco Miss Remillard has had the benefit of his instruction, and Mr. Campanari is greatly interested in her talent. It is really a great pleasure to hear her sing some of Donizetti's arias or a group of French songs. Her voice is a "soprano leggiero" of great



MRS. JOSEPHINE WELLINGTON CLARK.

who are interested in music as a high art. The class of pupils he has drawn about him shows that his work has not been in vain, and that he has the means of awaking permanent interest in music in that wealthy section of America.

The four pupils who are mentioned here belong to the best social circles of San Francisco and its vicinity, and at least two of them intend to enter music professionally after finishing with Signor Campanari.

Mr. Frederick C. Hotaling.

Mr. Hotaling is a native son of the Golden West. He is the youngest of the four sons of A. P. Hotaling, whose name in California stands in its history as contemporary with and a friend of such men as Senator Fair, John Mackay, Senator George Hearst, Senator Stanford and the whole group of brave pioneers, whose wide vision foresaw the glorious future of the Pacific Coast, and who, standing steadily for the extension of the great commercial interests and as promoters of its natural wealth, themselves reaped fortunes that endowed all of their descendants with millions as well as with honorable names. Frederick C. Hotaling is an enthusiastic devotee of song. How easily Mr. Hotaling could become a "Jean de Reszke," were it not, for his millions! Certainly he has a fine tenor voice, of a most sympathetic lyric timbre. Music and automobiling are his two chief joys in life. He has one of the handsomest touring cars on the Pacific, and finds much pleasure among the grand scenery of the wonderfully beautiful and balmy coast. He has been a good deal of a globe trotter,



MRS. ARRISTEENE SCHULTZ.

can, and say that travel abroad only makes his native land ever dearer to him.

Mrs. Arristeene Schultz.

Mrs. Arristeene Schultz, the well known soprano of San Francisco, with, however, more than local reputation, will



FREDERICK C. HOTALING.

return to the public next fall in a series of recitals, oratorios and concert work. Mrs. Schultz has held the most prominent church positions on the Coast, but has aban-



MISS LILLIAN REMILLARD.

purity and with wide range, and her birdlike notes impress one very much. She is the daughter of Mr. and Mrs. R. N. Remillard, very prominent in Oakland circles.

Estelle Liebling Honored.

DURING the concert at which Estelle Liebling recently sang in Warsaw, Russia, Jean de Reszke and Ruggiero Leoncavallo, the composer of "Pagliacci," occupied a stage box and distinguished the singer by visiting her in the dressing room and congratulating her on the purity and flexibility of her voice. After the concert there was a dinner, at which the principal guests were Mr. Sousa, Jean de Reszke, Leoncavallo, Miss Maud Powell and Estelle Liebling.

THE NATIONAL SAENGERFEST.

BALTIMORE, June 20, 1903.

BALTIMORE records, with pride, the greatest Saengerfest of the Northeastern Saengerbund—the twentieth triennial festival which has just closed here with overwhelming success. It has been a notable affair—as an artistic enterprise, a financial undertaking and an imposing spectacle.

As was chronicled in THE MUSICAL COURIER of last week, the reception concert on Sunday afternoon, the 14th, was Baltimore's formal greeting to the visiting singers and the public.

The prize singing contests and the concerts by the entire Saengerbund occupied the next two days, the former on the afternoons, the latter on the evenings of Monday and Tuesday.

The concert Monday evening was the occasion of the largest, most enthusiastic, most imposing assemblage ever gathered in Maryland. Though the huge, superbly decorated armory contained 10,000 auditors, there were many thousand people turned away.

At the entrance of the guest of honor, President Roosevelt, into his brilliantly decorated box, there was a demonstration not likely ever to be forgotten by anyone present. Tremendous waves of applause swept, again and again, over the immense throng, until the President began his address, during which absolute silence reigned and

every word he spoke was audible throughout the mammoth auditorium. Following the President's speech, the German Ambassador, Baron Speck von Sternberg, made a few appropriate remarks. Others attending the President were Senator Louis E. McComas, Congressman Wachter, Hon Simon Wolf, president of the Saengerfest; L. H. Wieman and Peter J. Campbell, John T. Morris, Carl A. M. Scholtz, Max Walther, Dr. W. W. Requardt, John J. Hanson, Charles L. Seybold and W. Sanders Carr.



DAVID S. MELAMET.

The program of the concert follows:

Kaisermarsch	Orchestra	Wagner
Laudation of Art	Mass Chorus and Orchestra	Wagner
Address	President Roosevelt	
Greet Thee, God!	Engelsberg	
Old German Song	Arranged by Melamet	
Morning Call	Zoellner	
Tristan und Isolde	Chorus à capella	Wagner
Prelude		
Love's Death	Soprano Solo, Miss Louise B. Voigt	
Andante, Fifth Symphony	Orchestra	Beethoven
The Rose (awarded the first prize)	Spielter	
Farewell to the Forest	Mendelssohn	
Folksong, Home	Mass Chorus à capella	

America Melamet
Soprano solo, Male Chorus and Orchestra.
Solo, Miss Louise B. Voigt.

Hail Columbia.

Sung by the audience.

Wagner's "Kaisermarsch" and "Laudation of Art" were well chosen festival pieces, and they were inspiringly rendered.

However, the most enjoyable numbers at both concerts were the unaccompanied mass choruses.

David Melamet is a conductor par excellence of huge choral bodies. Indeed, it is difficult to imagine more



L. H. WIEMAN.

superb singing than that of the Saengerbund. It is a wonderful achievement to have obtained such attack and such shading from a body of 6,000 singers. The mighty, sonorous fortissimo that they sent forth seemed less astonishing than the full, even, exquisite pianissimo.

Of the capella choruses, Mendelssohn's beautiful "Farewell to the Forest," was the finest, and its performance was a memorable one.

The "Tristan and Isolde" excerpts were not a happy selection for the occasion, and did not receive a worthy performance. The soloist of the evening, Louise B. Voigt, was notably successful in Melamet's inspiring work for solo, male chorus and orchestra, "America." The work is molded on big lines, is broad, virile, with superb, telling climaxes, and, best of all, is wonderfully singable.

Miss Voigt's voice proved to be a brilliant one and she sang with dramatic power.

Artistically, Tuesday's concert excelled that of Monday, for upon the music itself was expended the enthusiasm of performers and auditors, which had the evening before been divided between the distinguished guests and the program. Tuesday's program was as follows:

Overture, Leonore, No. 3	Orchestra	Beethoven
Woodland Harp	Schulz	
Soprano solo, male chorus and orchestra		
Solo, Miss Shanna Cumming		
Love's Messenger	Mass choruses	Angerer

Abscheulicher, wo eilst du hin, aria from Fidelio..... Beethoven
Miss Shanna Cumming.

Kaiser Prize Song..... Saar

Under the personal direction of the composer.

Sung by all the societies contesting for the Kaiser Prize.

Arion, of Brooklyn, New York; Columbia, of Philadelphia, Pa.;

Junger Maennerchor, Philadelphia, Pa.; Philadelphia Quartet

Club, Philadelphia, Pa.; Saengerbund, Brooklyn, New York.

Rakoczy March..... Berlioz

Orchestra.

Forgotten (awarded the second prize)..... Reuter

Folksong, Must I Then..... Arranged by Melamet

At Home..... Kuehnhold

Mass choruses à capella.

Song of the Lansquenets..... Kienzl

Chorus and orchestra.

Star Spangled Banner..... Key

Sung by the entire audience.

The interest of the concert naturally centred in the singing of the "Kaiser Prize Song" by the five societies who had in the afternoon contested, and who were directed by the composer, Louis Victor Saar.

Mr. Saar was the recipient of an ovation when he appeared at the conductor's desk. He is not so successful as conductor as he is as composer, though the rendition of his beautiful song was enthusiastically received.

The mass chorus again distinguished itself, especially in the lovely little folksongs, given with delicious tonal quality and rare finish.

Shanna Cumming, the soloist, enjoyed extravagant approval from both singers and audience. After her aria, Beethoven's "Abscheulicher, wo eilst du hin," she was repeatedly recalled and cheered and presented with a huge bunch of roses.

The concert closed with a stirring rendition of the "Star Spangled Banner" by all present.

The prize singing contests have been notable for the superb singing done by the various societies, in some instances there being but the slightest variation in the shades of excellence.

Of course the most exacting as well as the most beautiful composition sung was Hegar's "Kaiser Karl in der Jofannisnacht," a magnificent song! And its difficulties! It fairly bristles with pitfalls—troublesome, suddenly changing rhythms, close harmonies, difficult nuancing; in fact, a severer test of meritorious singing could not have been found.

And the way it was sung! Three of the five contestants did it wonderfully, but it was left to the Concordia of so small a city as Wilkesbarre, Pa., to do the most splendid singing of the entire Saengerfest; indeed, the most beautiful choral singing it has ever been the writer's privilege to hear, here or abroad!

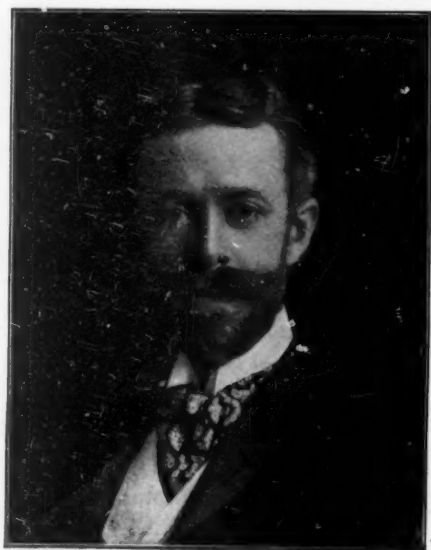
The city societies did fine work, also. Naturally, the excitement of the entire contest culminated in the competition for the Kaiser prize, and reached white heat when the two rivals of 1900, the Philadelphia Junger Maennerchor and the Brooklyn Arion, sang.

The song itself—the words full of poetic beauty, written by Rev. A. W. Hildebrandt—is well set by Louis Victor Saar, the clever composer, who won the prize over 307 contestants. The climax, though not particularly new, is exceedingly effective.

Its rendition by the five contestants was, with ample cause, of the deepest satisfaction to the creator.



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The judges of the contests were: Otto W. Richter, Chicago; Th. R. Reese, Davenport, Ia.; Gustav Ehrhorn, Chicago; Frederick August Kern, Chicago, and W. Edward Heimendahl, Baltimore.

Following are the programs of the contests:

MONDAY.

INDIVIDUAL SOCIETIES, CLASS III.

Evening by the Sea.....Leu
Eintracht, Union Hill, N. J.
Fairmount Liedertafel, Philadelphia.
Frohsinn, Long Island City, N. Y.
Orpheus Liederkranz, Newark, N. J.
Kreuznacher Saengerbund, Philadelphia.
Saxonia Maennerchor, Philadelphia.

INDIVIDUAL SOCIETIES, CLASS II.

The Fiddler's Return.....Angerer
Allemania, Philadelphia.
Arion, Jersey City, N. J.
Delaware Saengerbund, Wilmington, Del.
Frohsinn, Pittsburg.

CITY ORGANIZATIONS, CLASS I.

A Song of the Rhine.....Joseph Schwartz
United Singers of Brooklyn.
The Woodland Mass.....Reinhold Becker
United Singers of Newark, N. J.
Spring Rain.....C. Munsinger
United Singers of New York.
My Song.....Gottfried Angerer
United Singers of Philadelphia.

TUESDAY.

PRIZE SINGING, 2 P. M.

Individual Societies, Class I.

Emperor Charles in the Night of St. John.....Hegar
Concordia, Wilkesbarre, Pa.
Eichenkranz, New York.
Harmonie, Philadelphia.
Kreutzer Quartet Club, New York.
Philadelphia Quartet Club, Philadelphia.
City Organizations, Class II.

In the Field of an Early Morn.....Chr. Burkhart
United Singers of Camden, N. J.

A Song of the Forest.....Carl Haeser
United Singers of Hudson County, N. J.

The Song Everlasting.....E. Koelner
United Singers of Long Island City, N. Y.

The Forest King.....Carl Heinrich Doering
United Singers of Washington.
Kaiser Prize Contest.

The German Folksong.....Louis Victor Saar
Arion, Brooklyn, N. Y.
Columbia, Philadelphia.
Jungfer Maennerchor, Philadelphia.
Philadelphia Quartet Club, Philadelphia.
Saengerbund, Brooklyn, N. Y.

On Wednesday evening at River View the results were announced by Major Carl Lentz, the president of the Northeastern Saengerbund, as follows:

Kaiser Prize Contest—Jungfer Maennerchor, of Philadelphia; average, 60 points. Arne Leinhardt, president.

First Class City Combination—United Singers of Newark; average, 59. President, August Goertz. Trophy, a bronze bust of Mendelssohn.

Second Class City Combination—United Singers of Washington; average, 55. President, Frank Cloudy. Trophy, bronze bust of Handel.

FIRST CLASS SOCIETIES.

Diplomas for Trophies.

- I.—Concordia, of Wilkesbarre; president, Ignaze Eilkraft; 60 points.
- II.—Eichenkranz, of New York; president, Theodore Kreuger, average, 56.
- III.—Kreutzer Quartet Club, of New York; president, Frank Buttke; average, 51.

SECOND CLASS SOCIETIES.

- I.—Allemania, of Philadelphia; president, August Wagenbauer; average, 54 points.
- II.—Arion, of Jersey City; president, Charles Schenk; average, 53.
- III.—Frohsinn, of Pittsburg; president, Charles Hoff; average, 51.

THIRD CLASS SOCIETIES.

- I.—Orpheus Liederkranz, of Newark; president, August Neuschaefer; average, 58.
- II.—Kreuznacher Saengerbund, of Philadelphia; president, Max Gasstatter; average, 49.
- III.—Fairmount Liedertafel, of Philadelphia; president, August Michler; average, 43.

With wisdom and good taste the Baltimore societies had decided to withdraw from all contests. Because of this decision the firm of Wm. Knabe & Co. offered a prize of a grand piano; Franke & Purnell, a life size portrait of the German Emperor, and Hecht & Brothers, the chair occupied by President Roosevelt at the Monday evening concert.

These were contested for the preceding week by the Baltimore societies among themselves at the Germania Maennerchor Hall, the judges being headed by Henry T. Finck. The names of the Baltimore contestants and the points received are: Metzger Gesangverein, 20 points; Locust Point Maennerchor, 20 points; Germania Quartet Club, 23 points; Mozart Maennerchor, 24 points; Arbeiter Liedertafel, 14 points; Eichenkranz, 13 points; Arbeiter Maennerchor, 20 points; Frohsinn, 28 points; Thalia Maennerchor, 24 points, and Arion, 31 points.

The Arion won the first prize; the Frohsinn, the second; the Mozart Maennerchor, the third; the silver loving cup offered by the Saengerfest Association to Baltimore societies for the best average attendance at rehearsals having been won by the Mozart Maennerchor.

Notes.

The official souvenir program, issued by the Saengerfest Association, is a handsome and valuable souvenir of the festival and of Baltimore. It is a storehouse of interesting information, containing concise, authoritative articles by a number of distinguished men.

Some of the subjects treated are "The Minnesinger and His Art," "German Influence on National Development," "German Scientists in the United States," "German Soldiers in American Wars," "German Influence in American Academic Development," "Some Distinguished Chemists," "German-American Scholars in Maryland" and "A Great Race of Music Worshipers."

The contributors are President Remsen, of the Johns Hopkins University; Dr. Henry Wood, James T. Hatfield, of the Northwestern University; P. R. Uhler, provost of Peabody Institute; L. P. Hennighausen, Otto Fuchs, Bernard C. Steiner, Dr. Louis Weyland, Prof. J. H. Deiler, Dr. Joseph H. Dubbs, L. J. G. Rosengarten, the Rev. J. A. Weishaar, C. F. Raddatz, Emil Dapprich, John C. Hemmeter, M. D.; G. W. Lehmann, Karl Scholtz, August F. Trappe, Louis C. Schneidereith, John Tarks, the Rev. A. J. Stern, the Rev. E. Huber, the Rev. A. F. Sterger, M. D. Learned, Dr. Thomas S. Baker, F. H. Gottlieb, Stephan Steinmuller, George Numsen, Ernest Knabe, Jr., L. H. Wieman, Frank A. Furst, James H. van Sickle, Herman Badenhop, William A. Hammell, Carl Arendt, Carl Lentz, Henry Gieseeking, the Rev. Alfred W. Hildebrandt, the Rev. Julius Hofmann, C. W. Bump and David Melamet.

EUTERPE.

CROWDS AT DUSS CONCERTS.

MADISON SQUARE GARDEN has been drawing large audiences for the Duss concerts in the past week. The soloist during the week was Miss Mary Howe. Miss Howe's voice is of a quality which can be heard throughout this large auditorium. Her vocal training has been such that without any apparent effort the entire register is audible, and her high notes, particularly in the Proch "Variations," are admirable. Mr. Duss' programs are very much appreciated, and he is nightly obliged to play encores to nearly every number which he conducts. For the present week Miss Shanna Cumming is the soloist.



Greater New York.

New York, June 22, 1903.

KATHERINE RUTH HEYMAN and Fannie M. Spencer have arranged to give recitals in conjunction, uniting in two piano works, Miss Heyman continuing the program with solos. They gave such a program at Sunny Lawn, Ossining, N. Y., last week, assisted by Albert Gerard-Thiers.

Miss Spencer, who was organist at the Pan American Exposition, purposes giving organ recitals this summer. A lady solo organist, especially one who plays such stunning programs as does Miss Spencer, is a novelty.

Mary Helen Howe, the soprano, is sojourning at Brookland, D. C., for the summer. She has sung at various important concerts the past season, extending her reputation greatly.

Mme. Adele Lewing will take a limited number of pupils in piano playing during the summer.

J. Warren Andrews goes as usual to his summer home, "Camp Minneapolis," Gloucester, Mass., and during this time he will teach organ, harmony and improvisation, and the principles of registration (organ) at Gloucester and Lynn, Mass.

Adele Recht, one of the best pupils of Mme. Marie Cross-Newhaus, is to sing at the memorial service at the Academy of Music, Brooklyn, next Sunday afternoon; she is soloist at the opening concert of the season at the Arverne Hotel.

OPPORTUNITY FOR ORGAN STUDENT—Mr. Lacey Baker, Mus. B., Fellow of the Royal Academy, Italy, organist and choirmaster of Calvary Church, New York, will have in the fall a vacancy in his house for a resident pupil who will be taught organ, piano, composition, choir training, singing and all that is necessary for a successful musical career; a position will be found for him when proficient; a charming home life and unexcelled opportunity for advancement; terms, \$100 a month inclusive. Address 113 East Nineteenth street (off Gramercy Park), New York city.

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HENRY WOLFSOHN RETURNS.

HENRY WOLFSOHN, who has been in Europe several weeks engaging artists for next season, returned last Saturday.

"During my stay abroad," said Mr. Wolfsohn, "I was incessantly busy. While in London I attended on an average five concerts a day and heard many artists in private. From every point of view my trip was the most successful I have ever made. I have come back bringing contracts with a number of distinguished artists who have never visited this country. One of these is Jacques Thibaud, the famous violinist, who is one among the comparatively few pre-eminently great violinists in Europe. I heard him play and was charmed with his luscious tone. He is one of the biggest fiddlers whom I have ever heard. Beyond a doubt he will win a brilliant success in the United States, for he is just the kind of a violinist to charm audiences. He will open his engagement in New York October 30, in connection with the Grand Symphony Orchestra, and later will make a tour throughout the country.

Maud Powell, whose recent successes in connection with Sousa's Band have greatly enhanced her already high reputation, has engaged to come over January 1, and, under my management, will make a long tour.

Adele Aus der Ohe will come early in the season and appear in orchestral concerts and recitals.

Van Rooy will give a series of concerts in the larger cities, and afterward will appear in opera.

David Bispham and Ellison van Hoose will be engaged in concert work until January.

As THE MUSICAL COURIER already has mentioned, I will manage the great German pianist, Alfred Reisenauer, who will make his first appearance in this country early in January. He will play with all of the big orchestras, and will give a series of recitals. His reputation is as high as that of any other pianist in Europe, and he possesses extraordinary drawing powers. It goes without saying that his success will be unequivocal.

Schumann-Heink also will be under my management. It is quite likely that this great artist will not be heard in opera the coming season. She will return to New York for her farewell concert tour. So great is her popularity that already I have received enough applications for dates to keep her busy through the entire season. She will visit all sections of the country, and will close her tour in the Pacific States.

Richard Strauss will be under my management during his stay in the United States. He will conduct a number of orchestral concerts at which many of his big works will be performed, and later, with Mme. Strauss-de Ahna, who is a very superior singer, will give a considerable number of song recitals.

While abroad I met a great many of the European musical celebrities. In London one could imagine that he was in New York, so many Americans were to be met on every side. It is too early to essay a forecast of the musical horoscope, but I think I am safe in predicting that next season will be a great one in every respect."

Devoll and Isham.

GEORGE DEVOLL and Edwin Isham closed a long and notably successful season at Binghamton, N. Y., June 5, when they contributed one of their artistic solo and ensemble recitals to the music festival there. Since November 5, when they gave a recital in Buffalo, N. Y., the services of these two eminent young artists have been in demand for recitals and drawing room engagements in the most exclusive social circles of New York, Boston, Philadelphia, Chicago, and all the prominent cities of the East and Middle West. Here is what the papers say of their Binghamton performance:

Yesterday's recital was pronounced to be the finest of its kind ever given by the Choral Club. Messrs. Devoll and Isham are far

and away the best male duet we have ever had. Mr. Devoll, first and best of all, is not one of those "lovely tenors." There is a deep, rich meat in his voice, and he soared aloft in the "Celeste Aida" with a thrilling dramatic fervor that brought back visions of old Campanini in his palmy days. And then again in some of the ballads he produced some mezzo voce tones which were smooth and sweet. Mr. Devoll must be classed among the best tenors. We have had only a few in his rank. Mr. Isham was heard in Bizet's Toreador Song. Surpassing even Campanari, he caught the spirit and fire of the dashing bullfighter, and the audience in turn caught the spirit of the singer, and with handclaps brought him back four times—four times, mind you—and in Binghamton.

Then he gave some ballads in old Scotch and English dialect that pleased the audience mightily, with an excellent voice, splendid stage presence and graceful manner. The duet work was par excellence.—Binghamton Leader, June 6, 1903.

Mr. Devoll has a large robusto, dramatic tenor, and in his first number, "Thine," by Bohm, he displayed his higher sustained tones to good advantage.

Mr. Isham has a pure baritone voice, of wide range and resonant quality. Every tone he produces in a legitimate manner, and every phrase he expresses perfectly. His breathing is also a distinct feature of his singing. In his Toreador Song, from the opera "Carmen," and in a group of three folksongs all the pleasing qualities of his voice were brought out.

Mr. Devoll and Mr. Isham also sang two duets. These were certainly a treat. Their voices blend with a harmony which can only be achieved from constant work together. "Collinette," from the old French, with its tuneful construction, their well harmonized voices, and thorough inception, was a revelation.—Binghamton Republican, June 6, 1903.

Sousa in England.

AFTER playing in Russia, Denmark, Sweden, Germany, Austria, Bohemia, Hungary, France, Holland, Poland, Belgium and Norway, Sousa, his band and his soloists returned to England last week, and will play for six weeks at the prominent British watering places. The band is booked to sail for home on July 31, after the most successful and profitable tour in its long career. The closing dates, including return engagements in Ireland and Wales, are as follows:

Date.	Town and Hall.
June 8.....	Richmond, Prince of Wales Theatre
" 9.....	Kennington, Kennington Theatre
" 9.....	Bromley, Grand Hall
" 10.....	Balham, Duchess Palace
" 10.....	Islington, Grand Theatre
" 11.....	Alexandra Palace
" 12.....	Woolwich, Grand Theatre
" 12.....	Gravesend, Public Hall
" 13.....	Crouch End, Opera House
" 15.....	Crystal Palace
" 16.....	Stoke Newington, Alexandra Theatre
" 16.....	Southend-on-Sea, The Kursaal
" 17.....	Aldershot, Theatre Royal
" 17.....	Guildford, Drill Hall
" 18.....	New Cross, Broadway Theatre
" 19.....	Peckham, Crown Theatre
" 19.....	Reading, Royal County Theatre
" 20.....	Oxford, Town Hall
" 22.....	Tunbridge Wells, Opera House
" 23.....	Margate, Grand Theatre
" 24.....	Sittingbourne, Bowes Park
" 24.....	Chatham, Town Hall
" 25.....	Folkestone, Victoria Pier
" 26.....	St. Leonards, Royal Concert Hall
" 27.....	Eastbourne, Devonshire Park
" 29.....	Brighton, The Dome
" 30.....	Southsea, Portland Hall
July 1.....	Southsea, Portland Hall
" 2.....	Southampton
" 3.....	Weymouth, Royal Jubilee Hall
" 4.....	Bournemouth, Winter Gardens (Independence Day Concert)
" 6.....	Clifton, Victoria Rooms
" 7.....	Newport, Mon., Tredegar Hall
" 8.....	Gloucester, Shire Hall
" 8.....	Cheltenham, Winter Gardens
" 9.....	Worcester, Public Hall
" 9.....	Dudley
" 10.....	Chester, Music Hall
" 11, 12 and 13.....	Morecambe, Winter Gardens Pavilion
" 14, 15 and 16.....	Douglas, Isle of Man, The Palace
" 17.....	Belfast, Grand Opera House
" 18.....	Newry, Town Hall
" 18.....	Belfast, Grand Opera House
" 20 and 21.....	Dublin, Rotunda
" 22 and 23.....	Cork, Palace Theatre
" 24 and 25.....	Carnarvon, Pavilion
" 27 and 28.....	Llandudno, Hippodrome (late Riviere Hall)
" 29 and 30.....	Blackpool

WIESBADEN.

WIESBADEN, JUNE 3, 1903.

THE German Emperor and Empress opened, on June 4, a series of operatic festivals at the Royal Theatre. These festival plays are a special creation of Herr von Hülsen's, Intendant of the Wiesbaden Theatre, who has now become as well General Intendant at the Berlin Royal Theatres. The value of the Wiesbaden operatic festivals, which occupy a prominent place in the German history of music, consists in the perfect harmony of the arts—singing, acting and mounting—a harmony which never lacks in a single performance.

The program of the festivals of 1903 included four operas: "Oberon" (Weber), "The African" (Meyerbeer), "La Dame Blanche" (Boieldieu), "Armide" (Gluck). "Oberon," that cost about 180,000 marks to mount, proved to be the attraction of the festivals of two years ago. There are fifteen scenes, each depicted with exemplary completeness, and many scenic effects in this opera stand unrivaled on the stage today. Some changes in libretto and music have been found practicable, but, considering the manner in which this work is given, we contend that the end justifies the means. There is the addition of a finale in which Hüon and Rezia are welcomed by Emperor Charlemagne in the cathedral of Aachen, which helps the opera to a most impressive conclusion. Gluck's "Armide" would have been lost to the musical world, and would have passed into oblivion in the old form with the tiresome libretto. But it was found possible to slightly alter the libretto with a view to greater dramatic significance. The music is brought in accord, the mounting is superb, the splendor of Armide's enchanted gardens and her castle at the seaside are quite beyond description.

The opera, as it now stands in the Wiesbaden performance, has three acts and nine scenes. It is shortened, more interesting and will certainly pass on to other stages in this new form adapted by Herr von Hülsen. Boieldieu's "Dame Blanche" was slightly changed as to the old dialogue. The mise-en-scène has been perfectly recreated. Obviously an exhaustive study has been made of the period represented by the opera and the Scotch Highlands. The costumes were as pretty as possible, showing to perfection the fashion of the end of the last century.

The fourth opera of the festivals, "L'Africaine," by Meyerbeer, proved to be a big success as well. The Wiesbaden Bearbeitung made the most of the libretto, adding some interval music, and giving by means of a marvelous richness of decorations and fidelity of costumes an interesting portrait of those times when new countries were discovered. The decorations were splendid; the setting of the several acts—the big council hall in Lisbon, the scene on Dom Pedro's ship, the act in India and the finale under the manzanillo tree—made the most realistic and interesting stage picture we have ever seen. The orchestra deserves honorable mention for its share in all the representations. The average attainments of the orchestra members are high, and many solo artists of renommée belong to the musical staff. Professor Mannstadt and Professor Schlar directed the large musical body, as in former years. Among the artists that helped the operatic festivals to such a real success, acknowledged in the whole press, were Mme. Leffler-Burkhardt, Wiesbaden; Herr Kammersinger Kalisch, Wiesbaden; Herr Kammersinger Müller, Wiesbaden; Herr Schwegler, Wiesbaden; Fraulein Destinn, Berlin; Herr Naval, Vienna.

There will be new festival operatics next spring, the German Emperor promising to come as usual. G. R.

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SALT LAKE CITY.

SALT LAKE CITY, Utah, June 18, 1903.

A VERY pleasing and successful concert was recently given here for the benefit of the public schools under the auspices of the Commercial Club. The program was rendered entirely by local talent, Miss Emma Ramsey, soprano, and Arthur Pederson, a youthful violinist for whom a brilliant future is predicted, being the stars of the occasion. Following is the program:

Selection
 Tabernacle Choir.
 Baritone solo.....
 Selected,
 Charles Kent.
 Grand International Fantasia.....Arr. by Robinson
 Held's Military Band.
 Mexican Waltz Song, from the BillinaireWitmark
 Miss Sallie Fisher.
 Schiller March.....Meyerbeer
 American Air (varied).....Flagler
 Prof. Thomas Radcliffe, A. G. O.
 LegendeMohring
 Poor, Little Lamb.....Arr. by Parks
 Euterpe Ladies' Quartet. First soprano, Miss Emily Larson; second soprano, Miss Marguerite Harley; first alto, Miss Leland Clayton, and second alto, Miss Judith Anderson.
 Twelfth Air Varié.....De Beriot
 Master Arthur Pederson, accompanied by Prof. Anton Pederson.
 Fear Not Ye, O Israel.....
 Miss Emma Ramsey.
 Andantino, to my wife.....Lemare
 John J. McClellan.
 The Wandering Minstrel's Patrol.....Shattuck
 Paraphrase on Nearer My God to Thee.....Tobani
 Caprice, Dawn of Love.....Bendix
 Held's Military Band.
 Selection
 Orpheus Club.
 America
 Choir, Held's Band, Grand Organ and Audience.
 The attendance was about 7,500.

A recital of more than ordinary local interest was that of the music department of Rowland Hall, being part of the commencement exercises of that school, under the direction of Miss Gratia Flanders. The pupils of the department did themselves and their instructress much credit. George Skelton, a graduate of a music conservatory of London, and a very accomplished violinist, assisted. The participants were the Misses Mary Brackett, Pearl Glead, Bonnie Miller, Winifred Brice, Veta Mayberry, Dorothy Leonard, Helen Long, Bertha West, Alta Goddard, Mabel Robinson, Bella Blythe, Florence Burton, Effie Tong, Ada Thompson, Ella Coltharp, Margaret Clark, Mary Finley, Amy Osborne, Isabelle Osborne, Florence Wines, Clara Cabelle, Jessie Kenyon.

Miss Edna Duncan, who has won much favorable comment by her solo work in the choir of St. Mark's Cathedral here, has left for the East, where she will pursue her studies. Miss Duncan's voice is a rich contralto of good volume and compass, and there is scarcely any doubt that she will become famous as an oratorio soloist.

A local opera company has just been formed, and will, under the direction of Prof. J. J. McClellan, give "Little Christopher" as a summer attraction at the Salt Palace.

Dr. J. Lewis Browne, of Atlanta, Ga., has just left for home after a visit of several days. While here Dr. Browne was entertained by the faculty of All Hallow's R. C. College, and took a prominent part in a concert given by the college musicians.

The Trail of a Hoax.

THERE is an entertaining weekly musical column in the Sheffield Daily Telegraph. Excellent is its writer's recent paragraph headed "An April Hoax." We give it in full: "The musical press and a large number of musicians have been taken in by the Leipzig Signale, a sedate musical journal, the staff of which once a year compile a nonsense number to 'show their esteemed readers the lighter side of the musical world.' An imaginative contributor wrote a thrilling story of a young student who helped an infirm old woman in the street, and she in return showed the good Samaritan a bundle of old music paper, which she said she had found in the house of a capellmeister in whose service she had been. After his death nobody had bothered about these manuscripts, wherefore she had annexed them, and when the lucky youth turned them over he came across a volume yellow with age and gnawed by mice, on the first sheet of which was written 'Franz to his Anselmo.' The music proved to be that of the 'Unfinished Symphony' by Franz Schubert! In feverish excitement the youth turned over the leaves of the precious tome when, lo! there met his enraptured gaze the Scherzo and the Finale of the most marvelous Torso among musical masterpieces; in other words the long lost 'finish' of the heavenly 'Unfinished Symphony.'"

"This pretty story was repeated in all seriousness by the Paris Ménestrel, and thence found its way into numerous British and Continental papers. The Musical Times traced the hoax to its source, and found in the same remarkable publication ridiculous tales of preposterous, vain glorious speeches said to have been delivered by Richard Strauss; nonsensical, impossible titles of two new symphonic poems by the same great musician; details of pieces of music with the most absurd 'programs'; reviews of silly hypothetical books, e. g., 'Richard Wagner and Animals,' two volumes, each of 600 pages."—Exchange.

Miss Doris Ward.

THE excellence of the series of concerts given this season by the Siegel-Cooper Company, in the large auditorium adjoining the piano department, has attracted attention on account of the well arranged programs. This is to the credit of Miss Doris Ward, who has had the entire management of these concerts for the piano department. Not only has Miss Ward arranged these concerts, engaging artists, &c., but her good judgment has kept the programs at the high standard that has attracted so much attention from the musical public of New York. In addition to this work, Miss Ward has taken part in many of the concerts as soloist, being an excellent pianist, and has also filled the difficult position of accompanist. Miss Ward is recognized as a fine accompanist and has filled many engagements in concerts outside of the Siegel-Cooper auditorium the past season. Miss Ward will continue her work the coming season as she has during the past and will accept engagements as soloist or accompanist, and can be addressed, care the piano department of the Siegel-Cooper Company.



A VIOLIN maker of Milan has reproduced the type of instruments "d'amore," in which beneath the strings destined to be set in vibration by the bow there are others, tuned like the rest, which are caused to vibrate by sympathy or "per amore" with the usual strings. At a late concert the success of these instruments was demonstrated especially in music of the eighteenth and previous centuries.

Mascagni has completed three acts of his opera "Vestibilia." He gave his friends lately an opportunity of hearing some pieces which were pronounced to be works of art.

There is a movement in Rome to establish a permanent lyric theatre in that city. Italy has as yet never had a permanent theatrical or operatic organization. In the famous theatres of the great cities, there have been stock companies, but only seasons of a few weeks, always with a new artistic personnel and a new repertory. A commission has been appointed to examine the question with a view to obtain the assistance of the state, for without a state subvention the Italians think nothing can be done.

"Rome by Night" is a little operetta which was lately produced at the Quirinal Theatre of Rome, but suppressed after a career of three nights by the authorities of "Public Safety."

The Semaine Musicale of Lille has suspended its issues, the theatre has been burned down and may not be rebuilt; there are no concerts, and the season is over.

The new opera, "La Petite Maison," music by William Chaumet, has a very Frenchy libretto. The time is the Regency when all the aristocrats and financiers possessed a "little house." In this case a jeweler blest with a pretty wife is seduced into a "little house," where he is introduced to a fictitious Regent and a fictitious Madame Parabitere, and is finally discovered by his wife. The music is said to be solid at bottom, but light in form, well written by an artist who knows all the resources of the art and uses them with skill. M. Chaumet has been waiting his turn for twenty-five years, and this work combines much of the form of the classic opera comique and many modern ideas, especially in the orchestration.

Bruno Oscar Klein.

BRUNO OSCAR KLEIN sailed for Europe last Saturday. After visiting London and Paris he will proceed to Brussels, where he will spend some weeks with his son. Young Klein, who studied nearly a year with Arno Hilf, lately has been in the hands of Ysaye, and has made great progress. He will remain in Brussels at least a year longer.



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DANIEL FROHMAN is on the Continent, having left London June 6. He will make no musical engagements during the present season.

WEINGARTNER is married after all. He procured a very quiet and a very quick divorce from his former wife, and last week the Baroness Fedora von Dreyfus became the second Madame Weingartner.

THE Boston Herald expends two columns of space in an effort to prove that Boston is "the musical centre of the United States." This will draw a polite chuckle from New York and a horse laugh from Chicago.

IT is not generally known that Commerzienrath Lechner, the head of the Wagner Festival committee in Berlin, was thirty years ago a well known Wagner singer. In his day there were not many singers who could improve on Lechner's impersonation of Hans Sachs.

M. R. CONRIED cables that he has engaged for the Metropolitan Opera House Mme. Emma Calvé (a talented young singer, who will appear here in a new opera, "Carmen," by Bizet, a French Parisian) and Mlle. Acté, a Finnish soprano, who has made a name for herself at the Paris Opéra.

HENRY WOLFSOHN has returned from Europe, and he announces as his musical attractions for next year Jacques Thibaud, Richard Strauss, Madame Strauss-de Ahna, Alfred Reisenauer, Maud Powell, Adele Aus der Ohe, Augusta Cottlow, David Bispham, Suzanne Adams, Ellison Van Hoose, Anton Van Rooy, Signor Campanari and the Kneisel Quartet. A long list and a goodly one.

WE have so few representative American artists that pride is pardonable whenever one of them succeeds conspicuously abroad. THE MUSICAL COURIER is proud of Mme. Lillian Blauvelt, an American, a charming woman and a delightful singer, who has just made a brilliant operatic début at Covent Garden, London. In another part of this paper will be found references to the important début of Madame Blauvelt clipped from the leading London journals. This artist's career is an eloquent object lesson in industry and ambition.

ERNEST NEWMAN recently wrote an article in the Weekly Critical Review, wherein he tried to show that color and line in music "should be so subtly blended in the work of art that it should be impossible to think of one without the other." A London paragrapher runs afoul of Mr. Newman by commenting: "This sort of discussion is all very well when the snows of winter keep us prisoners at the fireside. What the musician would like to know just now is how to live and fare well during the summer for 1 guinea or under per week." Some things are lost on the hoi polloi not only in summer but at all seasons of the year.

THE unkindest cut of all was dealt to the comic opera composers last Sunday. In his lachrymose musical column the somnolent music reporter of the New York Sun said: "My acquaintance among composers does not go lower than the writers of the so called 'comic operas,' and that is quite low enough." This is indeed a cavalier manner in which to refer to certain persons whose dinners one has eaten. Sometimes a gentleman is forced to endure low society, but he never boasts of it afterward in public. We are very much afraid

that we could hardly allude to the Sun music reporter as the Chesterfield of the profession.

WHILE hundreds of musicians are away and hundreds more are going, New York is by no means deserted. Next week the International Society of Pianoforte Teachers and Players will meet here, and then there are the summer schools, with plenty of students, and what is equally important numerous and excellent teachers, including artists of international fame.

BEFORE Madame Melba left Australia she said to some Melbourne reporters: "I believe that Australia will some day become the hub of the musical world." The reporters printed this sentiment and the Australian public believed it. They all felt very proud down that way. Prima donnas and their ways are not so well understood in the Antipodes as, for instance, in this blasé Borough of Manhattan.

THIRTY-THREE years ago today—June 24, 1870—the first public dress rehearsal of "Die Walküre" was given at Munich. As is well known, Wagner opposed the separate performances of the Ring music dramas. "Das Rheingold," like "Die Walküre," was introduced at a dress rehearsal in Munich, but "Siegfried" and "Die Götterdämmerung" were not given until the entire cycle was performed at Bayreuth, August 13 to 16, 1876.

EMPEROR WILLIAM of Germany was impolite enough to refuse the dedication of a song sent him not long ago by Louis Victor Saar, the gifted New York composer. This song was awarded the Kaiser Prize at the recent Baltimore Saengerfest. Asked about the incident Mr. Saar said in an interview: "After composing the song last year, knowing that the Emperor was interested in folksong, I thought it might be a good idea to dedicate it to him. During the holidays, in December, I saw Dr. von Holleben, then Ambassador, who also thought well of the plan and advised me to write an ordinary, respectful letter of request to the Emperor for permission to dedicate the song to him. This I did, sending the song with the letter. The song had not been published for public circulation before this time, a few copies for myself and friends only being authorized. A short time ago I was summoned to see the consul, who informed me permission to dedicate the song had been refused. I wonder why?"

SOME time ago THE MUSICAL COURIER showed Grove's Dictionary to be an almost useless reference book for those seeking up to date information about musicians and musical events. This would not matter much if the American musical dictionaries were more reliable. Research proves that some of them are incorrect and misleading in the statistical data. Relying upon the dates in the career of Theodore Thomas published in one of the best known and most modern American musical dictionaries we stated last week that Thomas went to Chicago in 1888. Since then a former manager of Mr. Thomas has been kind enough to inform us that he (Thomas) went to Chicago in the fall of 1891. The manager ought to know the correct date. Here, then, is another illustration of misinformation from a book of reference generally supposed to be valuable.

It is not reasonable to expect busy writers to remember dates of important events, and if they cannot depend upon the historian for statistics, they must be pardoned for errors. THE MUSICAL COURIER aims to be accurate in all of its departments, and is therefore grateful to its friends and readers who send in the correct information when the dictionaries are wrong, and they are frequently far from right.

A RICHARD STRAUSS festival has been in progress in London and it has furnished opportunity for music criticism that once more causes supreme wonder in the average intelligence whether there is any object or use for that curious

STRAUSS POLEMICS IN LONDON.

article. Strauss has been a storm centre of musical discussion for years past. Just as Wagner was in the seventies and early eighties, and just as Berlioz was earlier in the past century, and as many other men of original mind have been and others again always will be. There is no reason why differences of opinion should result in bloodshed or libel suits, unless these are essentially necessary under the survival of the fittest or the fattest, and even in Strauss' very music the necessity for the maintenance of contrast is considered a vital structural principle. There always have been and there always will be conservatives and liberals throwing epithets or even epithets at one another, each side proclaiming a virtuous indignation toward the other. Reichstags, Parliaments and even Peace Congresses illustrate how definitely drawn are the lines between those who believe in Jupiter tradition and those who do not mind a slight or even a deep glance into the approaching future in advance of its actual realization. And so much for a clearing of the field, which was merely done to bring the big guns into action, and these big guns are the critic of the London Times—an old muzzle loader—and the critic of the London Daily News—a breech loader of modern type.

Regarding Strauss and his first festival concert of June 3 the London Times of June 4 says this:

Whatever opinion one may hold as to the merits of those works by which Herr Richard Strauss has established his not entirely enviable reputation, there can be no doubt it is an excellent plan to organize a series of concerts at which his symphonic poems should be performed. By this means alone can we hope that the musical world at large will be enabled to come to a decision. The Wagner Festival of 1877 gave such an opportunity, and in more recent years the fame of Dom Lorenzo Perosi was proved to be purely ephemeral by means precisely similar—that is, by the presentation of all his most important works in a series. Whether the public, by which we would be understood to mean the public that matters, will accept Herr Strauss as the great man his friends think him, or will refuse the feast of cacophony spread for them, remains to be seen. By this time those who can form opinions independently of their fellow creatures have formed them, and it is not likely that many of these will see reason to alter their opinion; but it may be that after hearing the compositions together some characteristic qualities may be discerned in the composer, and at the end of the festival it may be possible to detect what may afterward be recognized as personal idioms, so to speak. At present the mere fact that these larger compositions are a great deal uglier than anything else in music does not of itself constitute what is called individuality of style; for there are so many ways of being ugly, and Herr Strauss is a master of them, with the single exception that he never writes ineffectively for the orchestra. It might be asked whether there is any real justification to be found for such ugly music as "Also sprach Zarathustra," unless as a commentary on the philosophy of Nietzsche. The "insoluble riddle" which is musically illustrated by the juxtaposition of the tonic harmonies of C major and B major might be forgiven if there were anything of individuality or distinction in the passages which are no doubt intended as a relief from the rest; but it is the absence of any such quality which seems to be the great defect of these more ambitious works. That Herr Strauss has the feeling for distinction is amply proved in some of his songs, seven of which were sung by Frau Strauss-de Ahna, whose rather small soprano voice is used with the greatest effect. She made a great success in the first group of lyrics, to which orchestral accompaniment has been added, apparently recently; "Das Rosenband" is deliciously expressive and melodious, and the orchestral version of "Morgen" is a great improvement on the other. The singer found even greater favor in three songs which her husband accompanied on the piano, and she had to repeat "Traum durch die Dämmerung," while after the somewhat overated "Ständchen" she gave a charming song, "Ich trage meine Minne."

Widely as opinions may differ as to the music performed, there can hardly be any dispute as to the excellence of the performance. The Concertgebouw Sym-

phonic Orchestra from Amsterdam is another instance of the enormous value of permanent association, for the members have some of that power of identifying themselves with the music which makes it seem like so many spontaneous utterances. The composer directed his "Also sprach Zarathustra," which sounded no less ugly than it did six years ago when it was played at the Crystal Palace; he also conducted the love scene from "Feuersnot," one of the most agreeable of his larger works. Herr Willem Mengelberg, the regular conductor of the orchestra, directed the opening performance of "Till Eulenspiegel," a work which was wisely chosen to put the hearers into a good humor at the beginning; this was preceded by the National Anthem. Percy Pitt played the organ (a small instrument lent by the Positive Organ Company) in "Zarathustra," after some difficulty with the blower.

The breech loader—the Daily News critic, E. A. Baughan—on June 5 publishes this direct reply to the London Times:

The temptation to pronounce a verdict on Richard Strauss' music shall be resisted until after the close of the present festival. I will not emulate a writer in the Times who has stated that "by this time those who can form opinions independently of their fellow creatures have formed them, and it is not likely that many of these will see reason to alter their opinion." And then I read, "At present the mere fact that these larger compositions are a great deal uglier than anything else in music does not of itself constitute what is called individuality of style." That is all the chief newspaper of Great Britain has to say on Strauss! The perpetual discussion of the ugly and beautiful in art is only worthy of a juvenile debating society. Character is what we want in music as in a woman's face. No two people will agree about beauty; all feel the influence of character. Strauss is seldom ugly for the sake of ugliness. An idea which cannot be otherwise expressed must be illustrated by what would be called ugly music if it were torn from its context. In its place it is beautiful in its appropriateness. The fact is the bulk of those who clamor for what they think is beauty are lovers of the sensuous. They bring no mind to the hearing of music. They do not understand the language.

These remains are by way of a preface to a brief consideration of "Don Quixote." Most of it is ugly, eccentric and labored. Strauss is here laughing at himself and his "Zarathustra," surely! It is a wonderful piece of invention in instrumental effects; a sketch book crammed full of strange, grotesque devices. But they become wearisome in the end. The composer has written a deal of sly musical humor, but almost in the spirit of cynical disgust with his own ideas of music—at least, so it seems to me. The character of "Don Quixote" is treated too pathologically. It is as if the demented idealist himself had turned composer and written some of the craziest music in existence. True, the end is noble and entrancing; but the calculated madness of the music wears the ear and brain. Future Strauss festivals should commence with "Don Quixote" as a preparation for the minor eccentricities of the other symphonic poems. After it, "Tod und Verklärung" sounded quite ordinary, normal music.

The composer conducted "Don Quixote" and the "Tod und Verklärung" with that grasp of the rhythm and main character of his music which makes his conducting so exhilarating. How the Times critic, after hearing the last of these two works and the extraordinarily fine performance of the "Don Juan," under Herr Mengelberg, can write as if ugliness were the main characteristic of Strauss' music passes my understanding. The "Transfiguration" music is a lofty work of genius in original thematic material and its sublime treatment. Mention any score except Wagner's in modern music worthy to be put by its side! A leading critic should abstain from shallow and prejudiced generalities, and not make himself ridiculous in the eyes of the world of music. For the rest Frau Pauline Strauss sang two groups of her husband's songs. Some of them are ordinary in feeling and rather too sketchy, but "Befreit" and "Heinliche Aufforderung" are informed with subtle beauty and individuality. There was rather a larger audience than at the first concert.

And here we have it all before us, wisdom piled up like Ossa on Pelion or Pelion on Ossa, we don't care which. The London Times critic says it is a "feast of cacophony," and takes the serious problem of Strauss as a series of works "a great deal uglier than anything else in music," thus casting out the reflection that before Strauss there was also ugly music. Was that Richard Wagner's music in 1870 or 1880 or 1885, during which period many music critics assumed a similar attitude toward Richard I?

What we wish to impress upon the readers of this paper, however, on this occasion is the progressive spirit manifested by E. A. Baughan, of the London

Daily News, undoubtedly one among the few erudite critics who refuse to accept platitudes or glitteralities as evidences of learning. Mr. Baughan assumes the armor of the knight himself and asserts that the Times critic is shallow and prejudiced, stabbing him in the very vitals. "Shallow" and "prejudiced" are nearly as bad as "piratical" and "plagiaristic"; but, notwithstanding, we must throw what little or big influence we may or may not possess in the Baughan balance, for the Baughan balance weighs heavily down in favor of truth in music and perspective discernment in music criticism, if, as we say, there is any use whatever for it, and judging from the varieties of opinions and the contrasts of thought color what might be termed as criticism on the part of one may be nothing but evidence of the "shallow" and "prejudiced" in the other, and thus we are left in abeyance or might be left there were it not for the effectiveness of a genuine critic of music like E. A. Baughan, who, not mincing language, comes directly to the point in exposing the shallowness of ignorance as exhibited in the Times.

All the studies in creation, every literary acquisition, the command of style and the accomplishment in letters cannot make of a writer a music critic if he cannot hear. His thinking that he hears does not suffice. He must prove that he hears by being able to impress his readers with that fact, and unless he does impress his readers so he does not hear. The Times critic does not hear Strauss, and that in itself implies that he does not and cannot hear Mozart, Beethoven or Chopin or Wagner. A shallow and prejudiced intellect, as E. A. Baughan designates it, cannot hear properly anyway; but it is surprising that such a deaf critic should not have a sufficient supply of other function to be warned of the effects of his tone deafness upon those who are destined to read what he writes or who are by fate condemned to animadvert upon it, as E. A. Baughan is, through the very indignation of his virtue.

THE New York Evening Sun says in its editorial column: "The artistic temperament is not always accompanied by such sensitiveness as in the case of J. Page Hopps, who is in favor of having applause barred at all concerts. He says: 'For a

long time I have avoided concerts, being unable or unwilling to endure the hideous handclapping and roaring

which follow anything beautiful. And that is the strange part of it: that people who can detect and appreciate the beautiful can also proceed to sandpaper it out of existence.' He then proceeds to describe his last sad experience. 'Scarcely had the last delicate note ceased when, crash! came the handclapping and banging and roaring of 500 butchers. It was too great a price to pay. The worst of it is that the good lady seemed to like it, as she came forward and, by her movements, seemed to pile up the agony and pump up the noise. We seem, however, to need a good deal more sweetness and light in all our amusements, our music and our art. But everything just now seems so painfully hectic, strident and loud.'"

This is an opinion neither new nor even acute. Applause has ever been an accompaniment of every public spectacle in the history of the world. There is a psychological reason for it. The individual always seeks outward means to demonstrate extreme emotions of any kind. In a crowd to this desire of the individual is added the irresistible power of suggestion. Given a musical performance that excites, saddens or pleases in an unusual degree, nine-tenths of the listeners will at its conclusion share some one common emotion. What more natural than that this emotion should find expression in the clapping of hands and sometimes even in the stamp-

ing of feet and cheering? In these days of artificialism this is a practice rather to be encouraged than frowned upon.

Applause is not in itself offensive when it is bestowed with discrimination. To interrupt an opera or a solo performance with noise of any kind is both tactless and inartistic. So called "polite" applause is superfluous. If everybody and anybody is applauded merely because he appears on a stage, bows, does something, bows again and retires, then applause has no value and becomes an insult to the artist and an annoyance to the larger part of the public. This perfunctory process is not now nearly as prevalent in this city as it used to be.

The artist expects applause when he does well, and he deserves it. There is no other way of showing him that you appreciate his work—except by going to his next concert. It would be rather a novel experience after a Melba cadenza, a Rosenthal concerto or some Kubelik magic to have an audience gaze stonily at the performer and then file out of the house in silence. These "roaring butchers" might offend Mr. Hopps, but they please themselves and inspire the artists, two circumstances that count very largely indeed.

RARE Mr. Finck shoots an arrow straight at a very large target—the ignorance of the New York Sun's music reporter. Mr. Finck slyly remarks: "An Eastern critic not long ago informed an ignorant world that there are no great composers, even in Europe, today, with the possible exception of Richard Strauss. Grieg, Dvorák, Saint-Saëns, Massenet, Goldmark, Paderewski are, of course, mere nobodies. As a matter of fact, there never have been any great composers at all, nor is music a fine art. It is an absolute humbug. The only grand thing it has ever produced are the music critics. Those are simply sublime, in a way."

The Faelten Pianoforte School.

BOSTON certainly gives unmistakable proofs that the Faelten system of music instruction is bound to become one of the issues of musical pedagogy. The success of the Faelten School seems remarkable in every way. The June playing test consisted of a series of twenty-five public recitals given during the last four weeks on successive evenings. Each recital had a new list of players and a new program of music. All players performed from memory and with rare musical intelligence, taste and technic. In many cases the playing has been of unusual excellence and brilliancy. The work of the school has aroused the enthusiasm of Boston people to such an extent that all concerts taxed the seating capacity of their halls. On some occasions the size of the audiences, filling every inch of standing room, suggested strongly the necessity of much larger accommodations for exhibition work. The graduating class gave an excellent concert Saturday evening. The members of the class include Miss Ethel May Colgate, Paris, Tex.; Miss Grace Marion Field, Somerville, Mass.; Miss Mary Leonore Gilman, Everett, Mass.; Miss Estelle Helen Heineman, Merrill, Wis.; Miss Marion Louise Kent, Denver, Col.; Miss Ena Langworthy, San Francisco; Miss Lillian Katie Nosworthy, Everett, Mass., and Harry L. Buitekan, Boston.

Bjorksten Weds Miss Strickland.

THEODOR BJORKSTEN, the tenor, was married Thursday of last week, to Miss Martha Strickland, a daughter of John Adams Strickland, of Elizabeth, N. J. The ceremony was performed at the Westminster Church, Elizabeth, by the Rev. Dr. Henry Elliot Mott. Mr. Bjorksten and his bride will spend the summer near Chicago, where the tenor will teach a class of special students certain days in the week.

LONDON NEWS.

LONDON, JUNE 9, 1903.

Musical Courier, New York:

IN confirmation of my cable of June 8 I wish to add that Mr. Roebelen, the Treasurer of the New York Philharmonic Society, has been here and has been chiefly instrumental in making the present preliminary arrangements for the final introduction to musical New York of the famous directors Richard Strauss, Weingartner, Kogel, Wood and Colonne. There was a rumor here that Siegfried Wagner was also engaged for one Philharmonic concert, but he will not visit America this coming season. This information is authentic.

Many familiar New York faces are seen here. Henry Wolfsohn and wife are at the Langham closing engagements. David Bispham will sing in concerts under the Wolfsohn management.

Mr. and Mrs. Hermann Hans Wetzler are here. Mr. Wetzler has Richard Strauss for four of his concerts, and will open with "Aus Italien" and "Till Eulenspiegel," Strauss conducting his own works. The other engagements, outside of Wetzler and the Philharmonic, will be under the Wolfsohn management. Mrs. Strauss, who has been successful here in the singing of the songs of her husband at the Strauss Festival, will also go to the United States later on, and will be heard in concerts and recitals.

This morning the Birmingham Festival Program is announced, and "Elijah," which was written for the Festival by Mendelssohn, is to be the leading and opening number. Dr. Richter has arranged, after "Elijah," the following numbers: "The Voyage of Maeldune," Stanford; Mozart's G minor Symphony, Tchaikowsky's "Hamlet" overture and Cherubini's "Anacreon."

Next day—Morning concert: Dr. Elgar's new work, "The Apostles," which will require two hours and a quarter, and Brahms' Symphony No. 4. Evening concert: Sullivan's "Golden Legend," Cowen's "Fantasia of Life and Love" and the "Freischütz" overture.

Third morning concert: The "Messiah" (which has "arrived" here finally), and in the evening: Berlioz's "Childe Harold," Liszt's Thirteenth Psalm, Richard Strauss' "Don Juan" and Parry's "Blest Pair of Sirens," the concert closing with the "Meistersinger" Vorspiel.

Fourth morning: Bach B minor Mass, Bruckner's "Te Deum," Dvorák's "Symphonic Variations," Brahms' "Rhapsodie" and Beethoven's Choral Symphony.

Melba has just signed a contract for concert appearances throughout Great Britain, beginning in March, 1904. She makes her first appearance in London in opera this season on Thursday night in "La Bohème." The house is sold out.

Glazounow, the Russian composer, reaches London today to conduct two of his compositions,

which will be played at the last Philharmonic concert on Thursday. These are Symphony No. 7 and a new work, "Aus dem Mittelalter" ("From the Middle Ages"). This is an orchestral suite with four movements: Prelude, Scherzo, the Troubadours' Sonnet, the Crusaders. There is a "Dance Macabre" running through the last movement.

Sir Alexander MacKenzie has returned from his Canadian tour. It is pronounced an artistic success here, but we who understand orchestral conditions in America, outside of the permanent orchestra, know how impossible it is to make artistic successes with scratch orchestras. It cannot even be done here in the old country, as they have just learned through the performances of the permanent Amsterdam Orchestra, under Strauss and Mengelberg.

Giordano, the composer of "Andrea Chenier," which we heard in New York under the Mapleson régime, has completed a new opera, "Siberia," libretto by Illica. It will be produced at Milan.

Willy Burmester is going to the United States for a concert tour, but the management has not been announced. He has been doing some wonderful violin playing in London with marvelous programs.

Pablo Casals, the 'cellist, is engaged for America by Wolfsohn. He and Harold Bauer left Lisbon for South America on June 3 for three months. Bauer sails September 16 from Cherbourg on the Kaiser Wilhelm II in order to reach the Worcester festival, at which he is the solo pianist.

C. M. Loeffler, of the Boston Symphony Orchestra, is here, and Fred Comee is expected. They are supposed to be looking for the successors of the Kneisel Quartet players, recently resigned, and Mr. Gericke has been here on the same mission. The post of first 'cellist was offered or suggested to Jean Gérardy, but not viewed favorably by him. It is now understood that the Kneisel resignation was not due to engagements, but to a positive rupture between Kneisel and Gericke, not of a personal nature, however. This was intimated in this paper originally.

Geo. H. Wilson, of Pittsburg, is here, but is not communicating the object of his mission. He leaves for Paris tomorrow.

Zeldenrust is engaged for this season (1903-04) and De Pachmann for next, and these artists will play the Baldwin piano. Reisenauer plays the Everett; Bauer, the Mason & Hamlin, as is known; Busoni, the Steinway; Aus der Ohe, the Steinway, and Fannie Bloomfield Zeisler, the Steinway. Other piano engagements are pending. It will be seen how vast the engagements for the United States for the coming season are, leaving aside others to come and Thibaud, the violinist, already announced. All these are exclusive of singers and of the opera.

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SUMMER TERM

Begins May First.



IN a London court David Bispham made the remarkable statement that it would be professional suicide for an American singer to live in his own country. Even though remarkable, and doubtless to the majority of the unthinking public a great surprise, the statement contains a large element of truth, and revives a question that has often been discussed editorially in these columns.

In only one radical respect was Mr. Bispham wrong. With greater accuracy he might have made the case fit opera singers in particular.

Nobody seems able to say why frequent trips across the Atlantic should adorn the heads of some singers with a halo which their stay at home colleagues do not seem able to acquire. Even THE MUSICAL COURIER, by common consent arbiter in many a ticklish musical discussion, always has hesitated before the delicate task of properly fixing the blame for this strange state of affairs.

Is it caused by the parochialism of our credulous public, by the disillusionment which propinquity is popularly supposed to foster, by the very human belief that what is very far away and seems very hard to get is peculiarly desirable, or are the singers themselves responsible for it all by cleverly surrounding their personalities and their doings with a veil of mystery, which so long as it remains unlifted keeps alive the curiosity of the public, the eagerness of the manager and the enterprise of the press agent?

Of course it must be acknowledged that a paragraph in the dailies, like the following, has its distinct advantages: "Mme. Maria Orella, the prima donna, left yesterday on the Kaiser Friedrich for Spain, where she will rest during the summer at her castle near Malaga." Compare that, for instance, with a truthful notice like this, reading: "Mrs. Mary O'Reilly, the American singer, has finished her season at the opera, and, with her husband and six children, will spend a month or so at her home, No. 1209 West Eighty-eighth street, before going to her cottage at Bath Beach." Madame Orella, sitting before the parapet of her "castle in Spain," is a very different personage indeed in the popular estimation than Mrs. O'Reilly, sitting on the front step of her brownstone dwelling in Eighty-eighth street.

Many American singers do not even try the experiment of living here. They acquire a cable reputation after they study for a few years abroad, and then exploit it here every winter, performing marvelous cable deeds in Europe so soon as the leaves turn in late summer or fall in early autumn.

A well known local agent, in a recent interview, hit the nail on the head very precisely when he said: "The wisest American singers are those who can find employment for a certain part of every year in Europe and then return here for the mu-

sical season only. I could give you the names of several American singers who had acquired very good places in England—I don't mean the very highest—and then to their grief came to this country to live, thinking that, being Americans, they had best settle here. They soon realized that the people here are very loyal in their devotion to American singers, but take a great deal more interest in those who live abroad than those who stay in the United States.

"The opera singers all realize that, and try to get out of the country as soon as they can after the last performance. They are more eager about it than the foreigners. Suzanne Adams went abroad this spring because she was going to sing at Covent Garden. But it is highly improbable that either Madame Nordica or Madame Eames will sing before returning here next winter.

"Madame Eames has practically appeared during the past ten years only at the Opera House in New York. So one would suppose that residence in this country would be much more convenient for her. But she is shrewd enough to see that her professional value would diminish immediately if she became identified with local singers.

"For that reason Madame Nordica, too, gets away as soon as she can, and so do all the other American singers who are able to go. They know how important it is commercially for them to be identified with the foreigners who come over every winter. If they stopped here during the summer and had their permanent residence in New York they would soon find themselves left to sing in oratorio, second class concerts and musical festivals.

"Even the foreign artists who have decided to settle here soon find that the public estimate of them changes. They become a part of the local crowd, and that is enough. I remember how popular Del Puente used to be as long as he was an occasional visitor to this country. Once he settled down here to live, the public seemed to pay very little attention to him. Look at the experience of Madame Fursch-Madi and Emil Fischer. They were certainly appreciated enough when they were on the operatic stage. But once they were regular residents of New York the feeling toward them was very different.

"There was a time when not only the American singers lived in their own country but the foreigners stopped here as well during the summer. Christine Nilsson used to spend her summers between tours here, while Clara Louise Kellogg and Annie Louise Cary were never ashamed to live in their own countries for some years. But now the shrewd singers know enough to fill her professional engagements in the United States and have her home in Europe so she may return to it just as she would if she had been born in Poland, France or Croatia."

Mr. Bispham himself, who started this discussion, is a very patriotic American, and has no objection to living in this country, as bad as it is and as good as it is. Fortunately, however, Mr. Bispham is busy at the London opera nearly every summer, and thus his sojourn abroad becomes more a matter of necessity than of business. If, after the London season, Mr. Bispham feels like going to Llandudno or to Boulogne, or to Eastbourne, or to Dinard, then it is nobody's business but his own. These places are almost as picturesque and healthful as Coney Island, Bowery Bay Beach, Bronx Park and Hoboken Heights.

The opera singer has a revised proverb of his own, reading: "Familiarity does not breed contrasts."

This whole discussion in the daily prints has aroused Mr. Finck's eloquent ire, who says in last

Saturday's New York Evening Post: "A cable dispatch makes David Bispham responsible for the assertion that this country is not a musical centre and that it would be professional suicide for a singer to make his home here. How about the Metropolitan Opera House? Is not that a good deal of a 'musical centre' for singers? And is it professional suicide for singers to live where they can make more money in four months than they can in Europe in fourteen? Are David Bispham and Lillian Nordica and Emma Eames honored more in any European city than they are here in their native country? Let us be glad that they are appreciated in Europe, too; but that should not make us unjust to our own country."

Leoncavallo is in Berlin for the purpose of submitting to Emperor William the libretto of the opera written to royal order. Leoncavallo has provided his story with two endings, "the one happy, the other logical"—and unhappy, it may be presumed. The erudite Wilhelm is to pronounce upon the more suitable ending. Is not this delightful? Here is the true art spirit as we have been taught to understand it today. To squeeze a few tears from the eyes of the rabble, or to save these tears, as the case might be, it is no crime to violate artistic canons and to make a patchwork of a piece of art. (For the novel from which Leoncavallo drew his inspiration is one of the great books in German literature.) This is ignoble teaching, and hardly worthy of the potentate who stood up so bravely in Frankfort not long ago and denounced German choral composers for "striving after effect and neglecting the sturdy and honest old folksong of the Fatherland."

Who wrote that speech, Majestät? For a man who hears in Wagner's music only "noise" you displayed a mystifying sense of pitch at Frankfort. We are convinced that you do very many wonderful things, but we must flout the belief that you hear in quarter and fifth tones. It must have been great fun to see the jury blink solemn assent to such nonsense. Wilhelm himself is not without a large sense of humor, and doubtless he smiled later. This business of being Emperor is not without its occasional little compensations.

An English weekly gets into line and takes its pert fling at Richard Strauss, the man of the hour in London. Says the weekly: "In short, Strauss seems to us to be more dramatic in the higher sense of the word when he is musical than when he is not." It would take a shifty sort of critic to point out the places where Strauss is not musical.

Before a graduating class in St. Paul, Bishop James McGolrick, of Duluth, declared that "American education is ruinous to genius." So we have observed. The last few generations have produced only such men as Poe, Longfellow, Whitman, Emerson, Edison, Fuller, Sargent, Whistler, Morgan, Webster, Clay, Grant, Morse and some others of this unimportant stamp. It is a miserable showing for a young country that has not yet finished the laying of its railroad and telegraph lines.

However, justice compels the quotation of another passage, truthful and timely, from the good bishop's speech: "Mr. Carnegie's gifts have failed of their purpose, and he has failed to appreciate the method of doing the good he sought. Instead of giving education to the masses he has given them libraries by the score. That was excellent, but the result is not commendable. His libraries are packed with books which, as 90 per cent. of Amer-

ican literature is cheap and nasty, fail to make readers think for themselves."

The London Daily Chronicle says that Henry Wood has inaugurated a new method for the gauging of tempi in music. It seems that when Weingartner conducted the "Pastoral" symphony in London, Mr. Wood timed the separate movements with a stop watch, and thus was enabled to compare his own tempi with those of Weingartner. This is no new device in music. It was used thirty years ago by European critics, and by some in New York during the "good old days."

The "good old days" in New York is a time of which we have heard those musicians speak in whose souls the gray is as thick as in their hair. A few tankards of ale will always suffice to draw from these grizzled gentlemen a tearful history of the "good old times." When was this epoch, you ask? "Ah," they will make answer, "that was in the days when I, and only I, in the whole city of New York, appreciated Wagner. I fought the great fight here. I was Wagner's champion in America. If it had not been for me"—a sob tells the rest of the story.

Those were the days, too, when the comic papers loved to confuse the names of Wagner, the composer, and Wagner, the drawing room car inventor.

And, forsooth, some estimable citizens do not know the difference on Wednesday, June 24, in this year 1903.

Colonne was recently interviewed by a female American journalist in London. "Are the Americans musical?" she asked the Paris conductor. "I have no doubt," replied Colonne, "that in ten years' time the Americans will produce some great musical genius who shall rank with Shakespeare in literature; their musical education is so sure and so complete." What is it monsieur wishes here, an opera position, a permanent orchestra, a conservatory directorship? Non? Oui?

On its long and weary wanderings an old musical joke stopped again for a brief rest in New York last week. Perhaps you have not heard it. Here it is: "A Scotch clergyman recently complained that, after preaching a sermon on the subject of 'The Devil,' the choir sang a hymn to the air of 'Should Auld Acquaintance Be Forgotten?'"

Not a Success.

MISS MARY GARDEN, a Chicago singer, who has won some renown in Paris, recently appeared at the Covent Garden Opera in London, but met with indifferent success. Of her performance the Standard said: "To those who remembered the singular charm thrown into the part of Manon a year ago by Miss Mary Garden, the Juliette of that artist on Saturday evening must have been somewhat disappointing. Vocally, to all seeming, Gounod suits the singer less happily than Massenet. Had it been a question of acting alone, Miss Garden would not have fallen short, for her playing of the Veronese heroine's scenes was in most respects easy, graceful and convincing. Nor was the tragic note demanded by the closing acts lacking. But the artist's voice failed, so to speak, to fill the music. Her notes were often thin and insufficient, and sometimes not quite in tune. Perhaps the failing was a temporary one; at any rate, we will hope so."

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CINCINNATI, June 20, 1903.

THE event of special musical interest during the present week was the remarkable piano playing of Miss Corene Harmon, a post graduate of the Cincinnati Conservatory of Music, Mt. Auburn (Miss Clara Baur directress). Miss Harmon is a pupil of Frederic Shailer Evans, and, besides her extraordinary talent, has acquired from him that sincerity of purpose, musical intelligence and interpretative breadth for which his work has been notable in the past. The recital was attended by a cultured musical audience, which included the cream of professional talent. Miss Harmon's program was as follows:

Suite for two pianos, op. 15.....Arensky
Romance, Valse, Polonaise.
Prelude and Fugue, D major.....Bach
Etude, B flat minor, from op. 10.....Mendelssohn
Impromptu, F sharp major, op. 36.....Chopin
Concert Etude, Waldeesrauschen.....Liszt
Rhapsodie Hongroise, No. 11.....Liszt
Concerto, F sharp minor, op. 72.....Reinecke

It may be set down with emphasis that Miss Harmon is easily one of the most talented pupils that ever appeared at the Conservatory of Music. Her technic is not only exceedingly refined, it is absolutely sure and conveys that feeling to the audience, and it combines a wonderful clearness and poetry of expression. She played the Reinecke Concerto not only in a brilliant but a thoroughly musicianly style. The Liszt Rhapsodie Hongroise, No. 11, was given with power and exceeding delicacy. With character and command of color she interpreted the Arensky Suite. Mr. Evans has every reason to feel proud of the achievements of his pupil.

Another exceedingly talented pupil—graduate of this year—was presented on Tuesday evening, June 16, in the beautiful Conservatory Concert Hall in the person of Albert Berne, who will leave in a short time for Europe to continue his studies. Mr. Berne was assisted by Leroy McMakin, violinist, in the following program:

Sonata, F major, op. 24, for piano and violin.....Beethoven
Andante and Variations, E flat major, op. 82.....Mendelssohn
Etude, C sharp minor, op. 25, No. 7.....Chopin
Scherzo, in canon form, F sharp major.....Jadassohn
Nocturne, Chant Polonaise, G flat major.....Chopin-Liszt
Concerto, A minor, op. 54.....Schumann

Both in his solo and ensemble work he showed a large degree of temperament and musical equipment. His program embraced the Beethoven Sonata, F major, for piano and violin; Mendelssohn's Andante and Variations, E flat major; Chopin Etude, C sharp minor; a Scherzo in canon form by Jadassohn; the Chopin-Liszt "Chant Polonais" Nocturne, and the first movement of the Schumann Concerto, A minor. The nocturne was played with particular attention to repose and equipoise and the concerto with good interpretation. The recital was under the direction of Frederic Shailer Evans.

The commencement exercises of the Ohio Conservatory of Music, Monday night, June 15, were attended by a cultured audience, and were of an exceedingly interesting character. They were begun with an invocation offered by Rev. Charles Frederick Goss, D. D. Miss Mary Grace Allnut and Charles A. Graninger played with rhythmic clearness and classic grasp Beach's Fantaisie and Fugue, in G minor.

Miss Allnut's reading afterward of the Schumann Variations was in keeping with her musicianly equipment. Miss Flora Foster played with fascinating grace two numbers by Raff—an andante from Concerto and gavotte

from Suite. Miss Ida L. Thorn, soprano, sang with beauty of expression a Mozart concert aria. In the absence of Lieutenant Governor Harry L. Gordon, who was to have delivered the address, but who was called away to Columbus in the afternoon, the Rev. Dr. Goss addressed the graduates.

He spoke of music as being able to express something that no other human agency in art could and exciting emotions in the human breast which otherwise would be unknown. He conferred degrees upon the following:

Post graduate Frank Preston Garrison, elocution, Westwood; diploma, Miss Irene Krehnbrink, elocution, Madera, Ohio; certificates, Miss Rachel Collins, Ludlow, Ky.; Miss Cora Dickelman, piano, Forest, Ohio; Miss Katharine Disstrath, piano, Portsmouth, Ohio; Miss Amanda Prieto, piano, Cincinnati; Miss Ada Belle Vickers, piano, Covington, Ky.; Miss Kathryn Wallace, elocution, Livingston, Ala.

The new buildings of the College of Music, which are to take the place of those destroyed by fire last September, are under way, and will be ready for occupancy at the opening of the academic year. The new buildings are being constructed of brick and concrete, and will therefore be absolutely fireproof. Many of the unpleasant features of this year will be eliminated when the college is again occupying its own concert hall, which will be equipped with a magnificent concert organ, as well as with the necessary scenery and appliances for the performance of opera and the drama.

The enrollment for the summer school at the College of Music is most gratifying, and the various teachers of each department of instruction are kept busy. Many non-resident students and teachers are taking advantage of this special term, being unable to study here during the regular season. The summer school closes July 31, and the next academic year begins September 7.

Frederick J. Hoffman, of the College of Music faculty, recently gave a very successful piano recital at Stanford, Ky. Mr. Hoffman and Mrs. Gisela L. Weber, violinist, will play at one of the concerts to be given during the Ohio Music Teachers' Association meeting at Cleveland, Ohio. Later he will take up his duties as director of music at the Monteagle Summer School, at Monteagle, Tenn. J. Wesley Hubbell will assist him there, and both purpose giving a series of recitals at the summer school, and at its close are engaged to play in a number of leading Southern cities.

A. J. Gantvoort, besides being in charge of college affairs, to which he naturally gives all his time, is much in demand at the Teachers' meetings to be held at Boston, Mass., Cleveland, Ohio, Put-in-Bay, and Asheville, N. C.

Brahm van den Berg and Carl M. Gantvoort will take part in one of the programs during the Ohio Music Teachers' Association meeting at Cleveland, Ohio.

Sig. Lino Mattioli will be through teaching on next Tuesday, and will take a much needed rest. During the past academic year Signor Mattioli's time has been taxed to its utmost. His itinerary will be rather extensive. He will first go to the lakes, visit a number of interesting pleasure resorts of Canada, and coming back by way of New York sojourn at both Atlantic City and Old Point Comfort.

Miss Dell Martin Kendall will sing on one of the programs at the Southern Music Teachers' Association coming meeting at Asheville, N. C. Miss Kendall will continue her studies in the fall, under the instruction of Mme. Tecla Vigna at the College of Music.

J. A. HOMAN.

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THE ST. LOUIS SAENGERFEST.

St. Louis, Mo., June 20, 1903.

WEDNESDAY evening, June 17, the North American Saengerbund and certain singing societies of St. Louis gave the first of a series of four concerts in Liberal Arts Hall, one of the buildings of the Louisiana Purchase World's Fair. According to the printed programs this was the thirty-first national gathering. The orchestra numbers about 200 musicians from Chicago, Cincinnati and St. Louis. There was a festival chorus, a national male chorus and a children's chorus made up of the pupils of the public schools, the whole aggregating some thousands of singers. The soloists were Mme. Katharina Fleischer-Edel, soprano; Mme. Louise Homer, contralto; Willi Birrenkoven, tenor; James J. Rohan, baritone, and Max Lohfing, basso. The conductors were Alfred G. Ernst, William Lange, Richard Stempf and W. H. Pommer.

The performance Wednesday evening brought to mind that old story that originated before the advent of "Higher Criticism" and the "New Theory" to the effect that once upon a time the devil sheared a pig, when his labors resulted in a "great cry and little wool." So it was at this performance; many musicians and little music; many voices and little tone. It is doubtless, from many points of view, good to have these national musical gatherings, particularly as they stimulate an interest in music on the part of those who are to sing, but the musical enjoyment of the listeners amounts to little. It is perhaps possible to so construct an auditorium that will seat 15,000 people that a concert can be given in it successfully from an artistic point of view, but the Liberal Arts Hall falls far short. It is an immense room partitioned out of the centre of one of the World Fair buildings. A stage has been constructed in one end, and in front of it chairs have been placed on the level floor extending back 300 or 400 feet. Those having seats in the rear should come provided with ear trumpets and telescopes. Two lines of large pillars extend from one end of the room to the other and cut off sight and sound from those on the outside of them—at least one-half of the audience. Of course the original idea in securing the Saengerfest for St. Louis at this time was to increase the attendance at the World's Fair, since it was expected that the fair would now be in progress. This was before the postponement. Possibly the festival building (not yet constructed), which will be used during the World's Fair for musical performances, would have been a proper place in which to give such concerts as these. If so it is greatly to be regretted that the World's Fair management left music as the last thing to be provided for, and that the building intended for such uses is not now in existence. Before the musical program began short addresses were made by Otto Stifel, president of the St. Louis festival board; David R. Francis, president of the World's Fair; Rolla Wells, Mayor of St. Louis, and F. Hanno Deller, president of the North American Saengerbund. The program was as follows:

PROGRAM OF OPENING CONCERT.

WEDNESDAY EVENING, JUNE 17, AT 8 O'CLOCK.

Musical directors—Richard Stempf, William Lange and Alfred Ernst. Soloists—Mme. Katharina Fleischer-Edel, soprano; Mme. Louise Homer, contralto; Willi Birrenkoven, tenor; James J. Rohan, baritone; Max Lohfing, basso. Kaisermarsch Wagner Orchestra.
Address of welcome by Hon. Rolla Wells and Hon. D. R. Francis. Responses by Otto F. Stifel and J. Hanno Deller. Presentation of the banner of the National Saengerbund.
To the Arts (male chorus with orchestra) Wagner United Singing Societies of St. Louis.
Aria from The Prophet Meyerbeer
Mme. Louise Homer.

Loreley (Finale, Act I) Mendelssohn
Festival mixed chorus of the city of St. Louis and orchestra.
Soprano solo, Mme. Katharina Fleischer-Edel.
Ride of the Valkyries Wagner
Orchestra.
Aria from The Jewess Halevy
Max Lohfing.
Duet from Siegfried Wagner
Mme. Fleischer-Edel and Willi Birrenkoven.
Lohengrin (Finale, Act I) Wagner
King Henry Mr. Lohfing.
Telramund Mr. Rohan.
Lohengrin Mr. Birrenkoven.
Ortrud Madame Homer.
Elsa of Brabant Mme. Fleischer-Edel.
Festival mixed chorus of the city of St. Louis and orchestra.
America Carey
Massed chorus and orchestra.

The work of Mr. Ernst and the orchestra deserves most commendation, for even in the Liberal Arts Hall their work was fairly effective. The chorus sang with precision in the selection from Mendelssohn's "Loreley," ably conducted by William Lange. How anyone ever came to mistake Richard Stempf for a conductor is past understanding. His successful efforts to create confusion in the performance of the "Lohengrin" selection very nearly produced three separate breakdowns in the course of that number that were averted by members of the orchestra and the singers going forward with their parts regardless of his meaningless gestures. He does not seem to have achieved even the knowledge necessary to beat three in a bar or four in a bar, but seesaws up and down regardless of measures or tempo. Of the soloists nothing but words of unqualified praise can be justly said. Mme. Katharina Fleischer-Edel possesses a remarkable soprano voice, and is a thoroughly trained Wagner singer. Messrs. Birrenkoven and Lohfing are just such artists as this country would produce and honor if St. Louis, Cincinnati, Buffalo, &c., had resident opera companies where good voices and musical talent could find a field for usefulness and development. Madame Homer added another to her St. Louis successes, and Mr. Rohan, whose versatility makes him able to sing the baritone part in the Lohengrin Finale on Wednesday evening and the second tenor part in the Quintet from "Die Meistersinger" Friday evening, held his own with the other singers in the little he had to do.

The programs for the remaining concerts were as follows:

THURSDAY EVENING.

Musical directors, Richard Stempf, William Lange and Alfred Ernst. Soloist, Mme. Katharina Fleischer-Edel, soprano.
Vorspiel, Die Meistersinger Wagner
Orchestra.
Ode to Music Rheinberger
National Male Chorus and Orchestra.
Huntsman's Fickle Love Dregert
Whence With Joy Silcher
National Male Chorus.
Cheerful Poverty Kremsner
United Singers of Cincinnati. Louis Ehrgott, director.
Siegfried's Death Wagner
Orchestra.
Holiday Eve Attenhofer
National Male Chorus.
Awake Baldamus
National Male Chorus and Orchestra.
Soprano solo, Mme. Fleischer-Edel.
Within a Shady Grove Gluck
National Male Chorus.
Toreador and Andalusienne Rubinstein
Orchestra.
My Old Kentucky Home Foster
National Male Chorus.
Chorus from the opera Jessonda Spohr
National Male Chorus and Orchestra.

FRIDAY AFTERNOON.

Soloists, orchestra and grand chorus of pupils of the public schools. Directors—William H. Pommer and Alfred Ernst.
Soloists—Mme. Katharina Fleischer-Edel, soprano; Mme. Louise Homer, contralto; Willi Birrenkoven, tenor; James J. Rohan, baritone; Max Lohfing, basso.

Overture, Phedre Massenet
Orchestra.
Within These Holy Walls (Magic Flute) (In diesen heiligen Hallen) Mozart
Mr. Lohfing.
The Heavens Are Telling Beethoven
Lullaby Brahms
Chorus of Children of the Public Schools.
Waltier's Prize Song, Die Meistersinger (Waltier's Preis-Lied) Wagner
Mr. Birrenkoven.
Der Daxelhofer Hegar
Buffalo Orpheus, John Lund director.
Quartet from Faust Gounod
Mme. Fleischer-Edel, Madame Homer, Mr. Birrenkoven and Mr. Lohfing.
Largo from the opera Xerxes (for strings) Handel
Orchestra.
Aria from Fidelio Beethoven
Madame Fleischer-Edel.
Mignonette Pissuti
Postillion Taubert
Chorus of Children of the Public Schools.
Loreley List
Omnipotence (Allmacht) Schubert
Madame Homer.
Suite from Carmen Bizet
Orchestra.
Quintet from Die Meistersinger Wagner
Madame Fleischer-Edel, Madame Homer, Mr. Birrenkoven, Mr. Lohfing and Mr. Rohan.
Song of the Vikings Fanning
Red, White and Blue Shaw
Chorus of Children of the Public Schools.

FRIDAY EVENING.

Musical directors—Richard Stempf, William Lange and Alfred Ernst. Overture, Tannhauser Wagner
Orchestra.
Song of Challenge (Truklied) Attenhofer
National Male Chorus and Orchestra.
In the Distance (In der Ferne) Silcher
Awake, Beautiful Dreamer (Wach auf, du schöne Traumerin) Gericke
National Male Chorus.
Battle Hymn (Schlachtgebet) Mochring
United Singing Societies of Chicago, Gustav Ehrhorn director.
Suite de Ballet, Queen of Sheba (Königin von Saba) Goldmark
Orchestra.
Little Blue Eyes (Blau Neugelein) Witt
National Male Chorus.
On the Rhine (Um Rhein und mein Wein) Ries-Ehrgott
National Male Chorus and Orchestra.
Farewell (Lebe wohl!) Silcher
The Young Journeyman (Der Wanderbursch) Weidt
National Male Chorus.
Slavonic Dances Dvorak
Orchestra.
In the Forest (Der Wald) Haeser
National Male Chorus.
The Star Spangled Banner Arnold
National Male Chorus and Orchestra.

Mme. Luisa Cappiani.

MME. LUISA CAPPIANI assisted at the concert on board the steamer Minnetonka for the benefit of the Royal Merchant Seamen's Orphanage at Snaresbrook. The accomplished vocal teacher delivered a touching seaman's story, which she wrote herself. Hugh E. Williams, the Brooklyn baritone, sang two songs. Miss Avice Boxall played two harp solos. Mrs. Nathan sang two French songs. There were other musical as well as humorous and literary numbers. Madame Cappiani made a great hit with her clever story.

After leaving London Madame Cappiani went to Ostend, and from there to the Rhine, by the way of Brussels and Cologne. From Frankfurt Madame Cappiani will go to Carlsbad for a sojourn of four weeks.

A Resignation.

PROF. N. COE STEWART, supervisor of music in the Cleveland (Ohio) public schools, has resigned after filling the position thirty-six years. He is widely known throughout the country in musical circles.

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WILLY BURMESTER.

THE Willy Burmester press notices, referred to in our Berlin correspondent's London letter this week, are as follows:

1903.

The Times, June 1, 1903.

When, some six years ago, Herr Willy Burmester came to England for the first time, he was regarded as a virtuoso of the violin whose chief claim to fame and to our suffrages was based upon his remarkable agility, especially in the music of Paganini. Now that he has returned for a fairly long series of recitals, the first of which took place Friday evening in St. James' Hall, he evidently aspires to be judged as an artist first, though he has by no means lost any of his technical dexterity. This latter gift, however, is now very common property, and Herr Burmester is undoubtedly justified in abandoning the old means which were confounded with the end and in striving for the only end worth seeking—the artistic. In the course of his series of concerts more opportunities will arise for judging him finally; but it may be said at once that, though there was plenty of sentiment, there was no sentimentality in his performance of the Mendelssohn Concerto, while the qualities of delicacy, lightness of touch and neatness of execution were fully displayed; and, we repeat, Herr Burmester has established his claim to be regarded now as an artist.

The Daily Telegraph.

A program of higher rank could not have been prepared than that of last night. Apart from Saint-Saëns' "Rondo Capriccioso," it was made up entirely of works by the classical masters of Germany—Beethoven, Mendelssohn, Spohr, Bach and Mozart. Truly a constellation of burning and shining lights, in face of whose splendor no defect could hide itself. Mr. Burmester met all the demands upon him with consummate ease. For the rest the accomplished artist was impeccable, playing everything with absolute certainty, perfect taste and the measure of masterfulness which takes captive an audience and holds them in the bonds of admiration.

The Daily News.

It is evident he means to be judged as an artist, and an artist he is certainly now. It is said that his style is much more refined than it used to be; that his tone is pure and his technique brilliant and sure. His reading of the work was full of sentiment without being exaggerated.

The Standard.

Herr Burmester again demonstrated his powers as a violinist yesterday, when he presented a program of attractive proportions. He was admirable in Wieniawski's "Faust" Fantasia, and his finest performance was that of Bach's beautiful old Aria on the G string, which was played with a notable absence of the exaggerated sentiment too often associated with its rendering. Another piece was demanded as an encore for this, and the like tribute was accorded the violinist for his playing in Bach's Chaconne.

1895.

The Times.

The player displayed a good deal more than the phenomenal virtuosity of his former performance. His phrasing throughout, but especially in the slow movement, was most artistic and refined, and in the Air of Bach a beautiful dignity was revealed. This number was encored and repeated.

The Daily Telegraph.

He charmed and astonished the audience, who in the midst of a brilliant display of technique were as delighted as though they understood how it was done or could measure the enormous difficulties so easily mastered. The Adagio of Spohr showed the higher qualities of Mr. Burmester's musicianship, and indicated that there is no eminence to which he may not legitimately aspire.

The Daily News.

In the broad and long drawn out movement of the Air of Bach Herr Burmester displayed a full, rich and powerful tone, a purity of intonation and a dignity of expression. The audience saw in the newcomer no mere virtuoso, but a thorough artist, capable both in the showy and the more classic schools.

The Standard.

Herr Burmester's first solo last night was Spohr's Seventh Concerto, which was a suitable test piece of a violinist's capacity. Spohr, perhaps more than any other of the great masters, knew how to write effectively for the leading bowed instrument, and Herr Burmester seemed to revel in the grateful melodic and florid passages in which this concerto abounds. His extraordinary manipulative abilities were displayed in Wieniawski's "Faust" Fantasia, the immediate succession of notes produced in the ordinary position, and the highest possible harmonic both in pure intonation, giving proof that another artist and virtuoso of the foremost rank is seeking the suffrages of London amateurs.

Arionites Sail.

MANY members of the New York Arion Society organized themselves into an excursion party, and last Saturday sailed on the steamship Pretoria for a lengthy summer tour in Europe. The excursionists were given an old fashioned German send-off, with brass bands, bouquets and songs.

The Sunday Times.

Herr Burmester gave a violin recital and played with great refinement and artistic feeling. He was specially successful in Bach's Aria on the G string and in the old master's great Chaconne.

The Globe.

Willy Burmester's reappearance is most welcome, for he is an exceptionally gifted violinist. On his former visit he devoted most of his attention to "show" pieces, which gave him an opportunity of displaying his fine technique. The program of his first recital last night, however, was drawn principally from the classics. Herr Burmester showed by his performances that he possesses as great claims to attention as an artist as in his capacity of a virtuoso.

Pall Mall Gazette.

Yesterday afternoon at St. James' Hall Herr Willy Burmester gave a concert, in which he proved that he belongs to quite the front rank of violinists today. His tone never wavers from the pitch; his accuracy is (under the most trying calls of technique) quite splendid; and he has behind all this an accomplishment, a sentiment and a musician's feeling which make his work very attractive and very significant. In Bach's Chaconne for violin he was altogether splendid; his technique was as easy as the work was difficult, and from every point of view it is not to be denied that he realized the work of the old master with absolute perfection. In a Theme with Variations for violin alone (Paganini-Burmester) he was really most wonderful. His perfection of tone and his complete beauty of phrasing were memorial things, while his technique can only be regarded as a complete help to his artistic sentiment. To sum up the matter we recognize that Mr. Burmester is a violinist of an extremely fine temperament, technically accomplished to the last degree. He still remains, from the emotional point of view, extraordinary and separate in his art.

The Sunday Special.

On Thursday afternoon Willy Burmester gave a recital at St. James' Hall, in which he showed that he can challenge comparison with the most finished product of the Sevcik forcing house, while his style is marked by a dignity and restraint of sentiment which give a peculiar significance to his work.

A Musical Invalid.

ALTHOUGH Mrs. Mary E. Ford for more than sixteen years furnished sunshine and inspired hope among the many inmates of the Home for Incurables at Fordham, in the Bronx, she now finds herself one of them, and can only move around in an invalid's chair.

About sixteen years ago Mrs. Ford was taken to the home, suffering from rheumatism, which compelled her to give up her work as an organist and musician. After two years' treatment she was again enabled to take up her work, and gladly became the regular organist, and Sunday after Sunday her sympathetic playing touched the hearts of many of the aged inmates.

After her recovery and during all these years Mrs. Ford never forgot her friends in the home, and frequently journeyed far to give her services to them. Mrs. Ford has a beautiful soprano voice, and on many occasions she sang for the afflicted.—Exchange.

Julie Rive-King.

ME. JULIE RIVE-KING has given recitals this month in Pennsylvania towns. At Smithport and Franklin she was greeted by large audiences. This gifted American pianist has other summer engagements. Some criticisms will follow next week.

The Sunday Times.

Having dazzled us with his extraordinary brilliant technique, Herr Willy Burmester is now in a hurry to establish his claim to consideration of a higher kind than belongs to the first class virtuoso. I am most willing to accept his superb rendering of the Bach Air and the Spohr Adagio as proof positive that this artist is equally versatile.

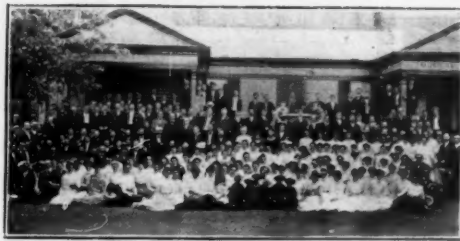
The Globe.

So remarkable was his playing that it is difficult to avoid exaggeration in praising it. There is scarcely any weak place in his artistic equipment. But even more striking was the rendering of the Bach Air that preceded the final display of fireworks. The beautiful and even pressure which the violinist distributed over this, the still dignity with which he planted it before us, the magnificent, sonorous crescendo, on which he swept voluptuously to the last note, carried everybody—especially the hordes of amazed violinists, who had descended like locusts upon the hall—away into a region of breathless admiration.

The Court Circular.

I have no hesitation in saying that Herr Willy Burmester is the most wonderful violinist I have heard.

OCEAN GROVE.



OCEAN GROVE, N. J., June 23, 1903.

THE season at Ocean Grove will be officially opened next Saturday evening with a popular concert, to be followed by a reception in the great auditorium. All the hotels and boarding houses are ready for the summer guests, the unsightly shutters have been taken down from the pretty cottages; the snow white tents, which form a picturesque part of Ocean Grove, have raised their heads; the streets have been put in perfect order, the boats and skiffs are skimming over the placid waters of Wesley and Fletcher lakes, and the people are coming in by hundreds on every train. From all indications Ocean Grove is to have its most successful season of its history.

Tali Esen Morgan, the musical director, has organized his Ocean Grove Festival Chorus for the season. Over 250 names were enrolled, and two solid hours were spent in singing Sullivan's "Prodigal Son" and Cowen's "Rose Maiden." The manner in which this chorus takes up new music is astonishing. Mr. Morgan works with the greatest energy, and not a moment is lost. The chorus seems to catch his enthusiasm, and they evidently enjoy hard work. The "Prodigal Son" will be given on Saturday evening, July 11, and the "Rose Maiden" one week later, July 18.

The chorus never remains the same even for two weeks. Members leave for home, and new names are enrolled daily. The question naturally arises how can a chorus of moving membership learn and sing the great oratorios that are given here during the summer? Rehearsals are held daily, and persons are not permitted to sing in any work unless they have been in the chorus at least a week.

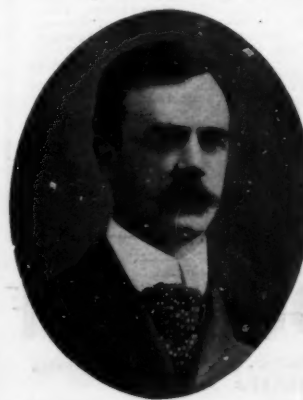
The concert next Saturday evening will be a sort of a grand reunion of old friends, and most people go for a jolly good time. The concert proper will last only until 9 o'clock, and the second part is really a promenade concert, where people "walk and talk" while the orchestra is playing. The admission to this concert being only 15 cents, it is expected that fully 7,000 will be present.

The orchestra will arrive here this week, and the first rehearsal is called for Thursday afternoon at 2 o'clock. The full orchestra will number sixty, and will be composed of experienced orchestra players. Among the number will be Hans Kronold, the well known concert cellist; the Park Sisters, cornetists, are also engaged for all season. The Bradford Trio, violin, viola and flute, well known in concert work, are among the number. The harpist is Helen Marie Burr. There are many other excellent soloists in the orchestra. Daily rehearsals will be held from 10 to 12.30. The orchestra will play at the Monday evening receptions in the Auditorium, and at the Wednesday and Saturday evening concerts. On Sunday also they will be heard at both morning and evening service.

Excepting Mr. Kronold, who will live with his family in a cottage, the men of the orchestra will live in finely furnished modern house tents on the banks of Fletcher Lake. They lived there last summer, and they would not think of changing into a house, for they have more

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"Evidence of the good training imparted by Mr. Edward Iles was displayed yesterday evening when this artistic vocalist brought forward a number of pupils at the Bechstein Hall. His method of dealing with voices is unaffected and absolutely free from trickery, by which he insures an even production; added to attention to good phrasing and clear enunciation, two great essentials that go far to the making of an artist."—Standard.

"Mr. Edward Iles is a vocalist who in voice and style strikingly suggests Mr. Henschel."—Manchester City News.

freedom in the tents and they are far cooler to sleep in at night. It can be safely said that no class of people will enjoy their summer any more than the members of the Ocean Grove Orchestra.

A new organization this season will be a chorus of 100 young women. The chorus will be uniformed in classic Grecian robes and will sing at several of the concerts and at the Children's Festival Concert. This chorus will be in charge of Alexander McGuirk, Mr. Morgan's assistant.

Another new feature will be a Musical Art Society, composed of forty mixed voices, all soloists, and will sing several short works like "Noel," by Saint-Saëns. Julian Walker, the well known basso, who spends his summers at Ocean Grove, has kindly consented to drill this chorus, and very fine results may be expected.

Ocean Grove is destined to become a great summer musical centre. Mr. Morgan is already planning for a two weeks' musical festival for next season. The conditions here are ideal for such a festival. The Auditorium, seating 10,000 people, and where the very softest tone can be distinctly heard in any part of the building, is the finest in the nation. The town is only 50 miles from New York and 90 miles from Philadelphia, with an abundance of express trains all day. Asbury Park and Ocean Grove are provided with hotels to accommodate 100,000 guests. Over thirty concerts will be given this season, and the average audience will number 7,000 people. Ten thousand, and possibly more, will hear the "Elijah" on August 1, and "The Messiah" on August 20. To these performances a special excursion train will run from New York for the low round trip fare of \$1.

The schedule of the leading concerts, as revised to date, is as follows:

June 27—Opening concert and public reception.
 July 4—Patriotic concert.
 July 8—Popular concert.
 July 11—"Prodigal Son," by Sullivan.
 July 15—Popular concert.
 July 18—Cowen's "Rose Maiden."
 July 22—Popular concert.
 July 25—Rossini's "Stabat Mater."
 July 29—Concert, "Songs of Love."
 August 1—Mendelssohn's "Elijah"; 700 voices.
 August 5—Popular concert.
 August 8—Gaul's "Holy City"; 500 voices.
 August 12—Children's festival concert; 1,000 voices.
 August 15—Oratorio; not yet decided.
 August 20—Handel's "Messiah"; 800 voices.
 August 21 to 31—The annual "Camp Meeting"; no concerts.
 September 2—Final concert.

Besides the above there will be many other miscellaneous concerts, lectures, moving pictures, public receptions, &c.

Ocean Grove has the only unobstructed ocean front on the coast, and a better bathing beach is not found. The wide board walk, which connects with the new magnificent ocean promenade just completed by Asbury Park, is always crowded by thousands of people, while on the sand is an ever animated scene.

Aronson to Assist Godowsky.

MAURICE ARONSON, the well known pianist and teacher of Chicago, will sail for Europe tomorrow on the Hamburg-American line steamer Bluecher. After visiting London Mr. Aronson will go to Germany, and at Berlin will be permanently associated with Godowsky, one of the greatest pianists and teachers.

THE HARTFORD CONSERVATORY.



ONE of the most successful concerts of the season was given by the pupils of the Hartford Conservatory at Hartford, Conn., on Tuesday evening, June 16, at Foot Guard Hall. The pupils were assisted by the Berman and Hatch Orchestra, of twenty-five pieces, under the direction of Devol Sanders, the violin instructor of the conservatory. An audience of 2,000 was present, and hundreds more were unable to obtain admittance.

Artistically the evening reflected great credit upon the faculty, which includes Theo. Van York (New York), vocal department; Carlo Buonamici (Boston), piano department; Devol Sanders (New York), violin department; N. H. Allen, organ department; W. V. Abell, director and voice and piano instructor.

It is entirely due to the efforts of the director, Mr. Abell, that Hartford can boast of a conservatory of such



W. V. ABELL.

standing. It is fully equipped and offers the best advantages to students residing between New York and Boston. Mr. Abell is a thoroughly trained musician. He studied the piano with some of the best masters in Europe, and his study of the voice was made in this country with Mr. Van York. Before coming to Hartford Mr. Abell had many years' experience in Southern colleges, and this experience has been helpful in his work at Hartford. The Hartford Conservatory of Music under his directorship has grown to be a dignified and superior school of music. There is no better between New York and Boston.

The complete program for the concert follows:

Overture to Oberon.....Von Weber
 Orchestra.
 Duet, Quis Est Homo (Stabat Mater).....Rossini
 Nellie Spugnardo and Annie Maher.
 (Orchestral accompaniment.)
 Violin, Romance.....Svendsen
 Florence Sanders.
 Songs—
 Thou Art Like a Flower.....Chadwick
 Ballad.....Busch
 Charles Miner.

Concerto in G minor for piano and orchestra (andante and presto)Mendelssohn
 Florence Rich.
 QuartetH. Lane Wilson
 Come, All Ye Lads and Lassies.
 Gentle Dawn.
 The Country Dance.
 Minnie L. Sample, Florence Crosby Cooke, Wm. J. Carroll and Frank C. Gill.
 Piano, Frühlingsrauschen.....Sinding
 Arthur Washington.
 Song, My Heart at Thy Sweet Voice (Samson and Delilah)Saint-Saëns
 Florence Crosby Cooke.
 (Orchestral accompaniment.)
 Violin, Prize Song (arranged from Die Meister-singer)Wagner Wilhelmj
 Frederick Patience.
 (Orchestral accompaniment.)
 Song, Villanelle.....Dell' Acqua
 Louise Richards, of New York.
 Hungarian Fantasia for piano and orchestra.....Liszt
 Bernice Mallory.
 Whirl and Twirl (Spinning Chorus from Flying Dutchman). Wagner
 Sopranos—Mary Botelle, Mabel Blague, Carol M. Case, Elizabeth Briggs, Margaret Allardycy, Louise Case, Minnie L. Sample and Emma Badger. Contraltos—Florence Crosby Cooke, Florence Rich, Edna Smith, Lois Barton, Marie Ryan and Janet Crabb.

A Brilliant Recital.

A BRILLIANT recital was given at Memorial Hall, Millbrook, last Friday, by Miss Rodgers and Miss Finley, under the direction of Mrs. Henry Flagler, Mrs. Daniel Lamont, Mrs. Calloway and other well known society people.

Both young women are exceptionally talented, and are just beginning their professional career under the management of Mrs. Babcock, Carnegie Hall. Miss Finley is a pupil of Max Bendix.

The program was as follows:

Rosenweige, from Eliland.....A. von Fieltz
 Mondnacht, from Eliland.....A. von Fieltz
 SchwanenliedL. Hartmann
 Miss Rodgers.
 Preghiera (Concerto Militaire).....Bazzini
 Miss Finley.
 En Réve.....H. Chretien
 L'Ange Gardien.....C. Hecksher
 AriosaDelibes
 Miss Rodgers.
 Concerto in E minor (second and third movements).....Mendelssohn
 Miss Finley.
 Heart, O My Heart.....Victor Harris
 Spring Faith.....Franz Ries
 The Captain.....J. H. Rogers
 Who'll Buy My Lavender.....Ed. German
 Miss Rodgers.
 PolonaiseH. Vieuxtemps
 Miss Finley.
 Berceuse from Jocelyn.....Godard
 Miss Rodgers and Miss Finley.

Madame Seabury Ford, Soprano.

THE announcement that Mrs. Seabury Ford, the well known soprano, is to enter the concert field more actively the coming season will be received with much gratification. Mrs. Ford has become a concert singer of wide fame. She scored a great success in New York as the soprano of the original New York Quartet, singing the soprano part in Liza Lehmann's "In a Persian Garden" no less than fourteen times inside of three months. In oratorio she has won much praise for her singing of "The Messiah" whenever she has attempted the soprano roles of that work. At the Pan-American Exposition Mrs. Ford was one of the soloists, and was also selected to sing at the three great concerts given by the Federation of Women's Clubs at Cleveland.

Mrs. Ford has been repeatedly sought by managers, but has steadfastly refused to make extended concert tours. It remained for Charles R. Baker, of Chicago, to secure the artist, and she will be heard in most of the large cities of the country the coming season.

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CHICAGO, June 20, 1903.

MISS GEORGIA E. BENTLEY, Miss Harriet Porter and Miss Carolyn Louise Willard, pupils and assistants of Fannie Bloomfield Zeisler in the piano department of Bush Temple Conservatory, gave a recital Tuesday afternoon, June 16, presenting the following program:

Italian Concerto.....	Bach
Allegro. Andante molto espressivo. Presto gioioso.	Miss Willard.
Sonata, op. 31, No. 2.....	Beethoven
Allegro. Adagio. Allegretto.	Miss Bentley.
Ballade, op. 52.....	Chopin
	Miss Porter.
Duo, Repos d'Amour.....	Henselt
Will o' the Wisp.....	Jensen
Rhapsodie Hongroise, No. 8.....	Liszt
	Miss Willard.
A. D. 1630, Sea Pieces, No. 3.....	MacDowell
Shadow Dance.....	MacDowell
Valse, op. 42.....	Chopin
	Miss Bentley.
Toccata, op. 18.....	Sgambati
Romanze, op. 28, No. 2.....	Schumann
Fledermaus Walzer, op. 10.....	Strauss-Schütt
	Miss Porter.

As was confidently expected from students of so eminent an artist, a technic and reading were evident in the work of all three which promise splendid development. Miss Willard sustained the most difficult place on the program, that of playing the opening number. She has good technic, an unusually strong left hand and nice feeling. The group Miss Willard played later in the program was much more satisfactory than the Bach

number, as her government of tempi was more even and there were greater finish and surety of technic. Miss Bentley exhibited skill and talent in her reading of the Beethoven Sonata. There was a tendency to blur in the allegro, but she played the adagio with excellent temperament and a rare beauty of tone unusual in so young an artist. The allegretto, too, was firm and finished throughout. Miss Bentley's group also was most pleasing and satisfactory. Miss Porter proved the best exponent of Mrs. Zeisler's art. A slight lack of confidence marred the completeness of the Chopin Ballade, but the later numbers were played with an abandon that demonstrated splendid poise, speed and accuracy of technic and that well balanced interpretation so eminently gratifying.

Friday afternoon, the third and last of the series of pupils recitals given by Jeannette Durno was played by Mrs. Mary Athlena Mowery with gratifying success. Mrs. Mowery will concertize next season with the Central Lyceum Bureau.

Tuesday evening the Chicago Musical College held its thirty-seventh annual commencement exercises and concert. The pupils who had been awarded the diamond medals for excellence in the different departments gave the program, assisted by a selected orchestra under the able direction of Bernard Listemann. The Auditorium was filled to its capacity and presented a brilliant scene with the hundreds of fair students in their snow white gowns and the profusion of flowers filling the parquette.

The program was made up of masterpieces that were well handled by the young people, and proved a most satisfying exhibition of the work of the college and the excellence attained by the ambitious students.

The Drake Orchestral Club, consisting of fifty players, gave the last concert of its season in Fine Arts Music Hall, Friday evening, scoring its usual success in a varied and interesting program.

Trinity Church Choir gave a concert Tuesday evening, in Steinway Hall, with pronounced success. Among the soloists was Master Franklin Pfunder, first soprano, who enjoys the enviable position of being Chicago's best boy artist. His voice is remarkable in range and quality and has, together with his unassuming, modest manner, won for him unqualified praise and popularity. The boy has been an earnest student, ambitious and industrious, and is a source of delight and pride to his painstaking master, Mr. Carberry.

William H. Sherwood, Chicago's noted pianist, has, in accordance with his usual custom, made an annual tour into Canada, and has, in accordance with his usual custom, met with fine success. The Toronto papers speak with enthusiasm of the artist's work. In reference to the Chopin standard Sonata in B flat minor the Mail and Express says: "During the past season the Funeral March has been played by Hambourg, by Joseffy and by Miss Helmer, but Mr. Sherwood's reading so differs from the others that it is specially noteworthy. He took the presto in very moderate tempo, but by this means instilled a weird, mournful effect that could not be even approached by the other artists mentioned. In the second part of the Funeral March, the 'heavenly melody,' as it has been called, Mr. Sherwood produced a velvety pianissimo that could be equaled only by Joseffy. It was the legato touch in excelsis."

The Globe, Toronto, speaking of the Brahms Rhapsodie, op. 78, No. 2, says: "Apart from being a striking composition, it was the more welcome in that it had no suggestion of the hackneyed Hungarian style. A most delicate and fanciful effort was his playing of Raff's 'Fairy Tale,' op. 162, remarkable also for velocity and liquid clearness of technic. * * * Mr. Sherwood, since his first appearance in recital in this city, has developed in the faculty of making a direct appeal to his audience, and has lost much of that dreamy unconsciousness of his surroundings which was then noted in his playing. Many of his numbers last

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night he interpreted in a spirit that was both dramatic and romantic." And the Toronto World: "Mr. Sherwood's technic is unassailable. * * * Enthusiastic acknowledgments of the player's ability followed his rendering of one of Chopin's beautiful descriptive sonatas in B flat minor."

Miss Emma E. Clark announces a concert to be given by her piano pupils at Lecture Hall, Fine Arts, Saturday evening, June 27, 8 o'clock.

Jan van Oordt, the popular violinist, left on Sunday night for New York, and will sail on Wednesday for his regular summer vacation abroad. Mr. van Oordt makes the pilgrimage to Holland, Germany, and Switzerland every year, and the trip furnishes the only recreation in a busy professional life. During last season his engagements have kept him almost constantly before the public, and with results such as any hard working artist might consider adequate. He will return to Chicago in September.

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The Russell Schools of Musical Art.

THE second recital of the spring course of the junior instrumental departments of the Metropolitan School of Musical Art was given Saturday last in the school recital hall. The program was as follows:

Piano solos—	
A Child's Song.....	Rohde
The Spinning Wheel.....	Beyer
	Hilda Barr.
Violin solo, March Serenade.....	Lederer
	Master Albert Bradner.
Piano solos—	
Waltz in G.....	A. Krogman
A Sea Song.....	A. Krogman
	Master Orton Johnson.
Piano solo, At Dawn.....	A. Sartorio
	Miss Nellie Cairns.
Violin solo, Gavotte.....	H. Henkel
	Master John Lydon.
Songs—	
A Morning Glory Song.....	R. H. Woodman
Bright Eyes.....	F. Greco
	Miss Selma March.
Piano solo, Scherzo.....	R. Eilenberg
	Lula Hayes.
Piano solos—	
Andante.....	Streabog
By the Seaside.....	Streabog
	Miss May Roll.
Violin solo, Carmen Fantaisie.....	Blumenthal
	Master Herman Volk.
Piano solos—	
Intermezzo.....	R. Eilenberg
Waltz in C.....	P. A. Schneck
	Miss Eleanor Hendrickson.
Piano solos, Two Sketches.....	R. Eilenberg
	Miss Bessie Smith.
Songs—	
The Rose and the Bumble Bee.....	Steen-Garratt
Florian's Song.....	Carraciola
Dance of Memory.....	Godard
	Miss Ella Virtue.
Violin solo, Idyl.....	Carl Heins
	Miss Gladys Pomeroy.
Piano solo, Allegro.....	Theo. Giese
	Miss Marguerite Beamon.
Piano solos—	
Album Leaf.....	Beethoven
Dance Humoresque.....	Charles Dennet
	Miss Belle Mansfield.
Violin solo, Mazourka.....	Felix Borowski
	Robert Willey.
Piano solos—	
Waltz.....	C. Gurliitt
Chaconne.....	Aug. Durand
	Miss Ethel Hueger.
Song, Spring.....	Bohm
	Mary Lawrence.

Piano solos—	
Sonata in F.....	Beethoven
Sonata, op. 49, No. 2.....	Beethoven
	Miss Eleanor Hendrickson.
Songs—	
Julia's Garden.....	Rogers
Love and Life.....	L. Chaffin
Roses in June.....	De Koven
	Miss Clara Baudouin.

The piano accompaniment was played by Misses Esther Katz, Clare Burgess, Edna Mackinnon and Miss Norma Whitfield, of the intermediate and senior departments. The third recital was given by students of the intermediate and senior piano departments Monday, June 22.

Louis Arthur Russell is the director of these schools. The New York division is at Carnegie Hall. There is a large corps of assistant teachers in the various departments.

Gift for Director Carl.

AT the reception for the Guilman Organ School, given by the director, William C. Carl, and his sister, Miss Carl, last week, the students presented Mr. Carl with a handsome chair. Clement R. Gale, one of the faculty, made the presentation speech, to which Mr. Carl responded. The musical program was rendered by Miss Kate Percy Douglas, Miss Bianca Holley and Miss Edmée de Dreux, of London, England.

The program follows:

Song of Faith.....	Chaminade
Serenity.....	Mary Turner Salter
Klage	Dvorak
Mit Schwanzen segeln.....	Ernest
	Miss Kate Percy Douglas.
Love Song.....	Adele Lewing
Breit über mein Haupt.....	Strauss
Spring.....	Leo Stern
	Miss Bianca Holley.
Ce que je suis sans toi.....	Gounod
Ich liebe Dich.....	Grieg
Love, the Pedlar.....	German
	Miss Edmée de Dreux.
	(Accompanied by Clement R. Gale.)

In the evening of the same day the annual dinner of the Alumni Association was held at the Beaux Arts.

Mr. Carl will sail for Europe in a few days to visit Alexandre Guilman at Mendon, France. During his absence the music at the "Old First" Presbyterian Church will be in charge of three students of the Guilman School, Miss Mary Hendrick Gillies, Mrs. Gertrude Elizabeth McKellar and Miss Edna Chase Tilley.

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SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, Cal., June 15, 1903.

DURING the week there were few musical events, and already many of our musicians are en route to the seaside or mountains. Mrs. Oscar Mansfeldt with her inseparable charge, Maurice Robb, has gone to Lake Tahoe for a fortnight's rest.

The Hugo Mansfeldts are spending their vacation in Napa, Mrs. Mansfeldt remaining there during the week and Mr. Mansfeldt going to the city once a week to attend his class there.

Elizabeth Westgate, of the Alameda Argus, has gone to her retreat in the Santa Cruz Mountains, where she spends every summer.

Louis Eaton spends a few days every week at St. Helena, where he combines business with pleasure, and teaches while there.

Miss Mabel Mansfeldt will go to San Joaquin Valley for her vacation. Miss Eula Howard, the talented little pupil of Hugo Mansfeldt, has returned to her home at Grant's Pass, Ore., for the summer, after which she will return to Frisco to resume study. The weather has been so delightful of late, many have delayed going away till the warm season began. Mrs. Mary Fairweather, who went to Monterey quite early on account of ill health, has greatly benefited by the rest and change, and will probably soon be able to resume her literary and other duties.

A recital was given at the Von Meyerinck School of Music on Friday evening of last week at which the following program was rendered. The Von Meyerinck recitals are always exceedingly interesting, and are attended by large and interested audiences. The recital took place in the recital hall of the school:

By the Arcadian Ladies' Quartet.
Mrs. A. Reinhold Denke, first soprano; Miss Mabel Craig, second soprano; Miss Olga Herman, first alto; Mrs. Lydia Sterling, second alto.
Quartet, Boat Song.....Geibel
Villanelle.....Dell' Acqua
Mrs. Denke.
Duet, Tuscan Folksongs.....
Miss Craig and Mrs. Sterling.
Solo, Auf Flugeln des Gesanges (On Wings of Song).....Mendelssohn
Miss Herman.
Quartet, Ride of the Elves.....Mendelssohn
Solos—
Menet Marten.....Old French
Paris est au Roi.....Old French
Miss Craig.
Trio of the Rhinedaughters, from Götterdämmerung.....Wagner
Mrs. Denke, Miss Craig and Mrs. Sterling.
Duet, Gypsies.....Brahms
Mrs. Denke and Miss Craig.
Songs from cycle, Eliland.....Von Fielitz
Irmengard.
Anathema.....
Mrs. Sterling.
Trio—
Ye Banks and Braes.....Old Scotch
Comin' Thro' the Rye.....Old Scotch
Miss Craig, Miss Herman and Mrs. Sterling.

Duet from Aida.....Verdi
Mrs. Denke and Mrs. Sterling.
Quartet, Annie Laurie.....Old Scotch
At the piano, Mrs. Arthur Lewis.

A musicale was given last Thursday evening at the residence of Miss Katherine Rosenbauer, 3307 Clay street, complimentary to Mr. and Mrs. Samuel Bollinger, in honor of the first anniversary of their marriage. A program of music was arranged in which Mr. Bollinger, who has for long been out of active solo work on account of ill health, took part and demonstrated his ability to resume his former position as a concert performer. The Misses Lillian Capp and Rosenbauer are both pupils of Mr. Bollinger, the former being but twelve years of age, and already doing work that attracts attention to her talent. Mrs. Bollinger, who is one of her husband's pupils and his assistant in his class work, played very beautifully "Spring Rustle," by Sinding. Chas. Schmitz, the violinist, played two movements from a sonata for violin and piano composed by Mr. Bollinger, who accompanied Mr. Schmitz in the piano part. Following is the program:

Piano, Spring Rustle.....Sinding
Mrs. Samuel Bollinger.
Songs, selected.....
Miss Ella Blake.
Piano—
Spring Song.....Merkel
Mazurka.....Moszkowski
Miss Lillian Capp.
Violin and piano, Sonata (first and second movements).....S. Bollinger
Charles Schmitz and Mr. Bollinger.
Piano, Aufschwung.....Schumann
Miss Clara Campbell.
Songs.....
Miss Blake.
Piano—
Danse Mélancolique.....Bollinger
Valse, E minor.....Chopin
Mrs. Bollinger.
Violin and piano, Romance.....Bollinger
Messrs. Schmitz and Bollinger.
Piano, Ballade (Romanzo Lamentoso).....Bollinger
Samuel Bollinger.

Madame Mantelli, the contralto, gave two concerts at Fischer's Theatre last week which I was unable to attend, but which were said to be an artistic success. The programs were selected from operas and the numbers given were done in costume, an innovation that was greatly enjoyed.

Not long ago one of my letters contained a notice of a concert given by the Loring Club, at which Dolores sang at the Theatre Republic, for many years known as Metropolitan Temple. Two weeks ago during the engagement of Nance O'Neil the place was entirely destroyed by fire, Miss O'Neil losing a valuable wardrobe and many souvenirs of her travels that she greatly prized. There is hardly a place in Frisco more closely associated with musical

memories than old Metropolitan Temple. One end was almost filled with a large pipe organ, and its large seating capacity made it very desirable for affairs of any moment. The Henschels when here the last time, the tour just before Mrs. Henschel's death, gave all their concerts there. Hoffman, in his last concerts, played in the old hall, also Nordica and Emma Nevada. The Chicago Symphony concerts were given here, and many local affairs for years have made it their choice for public recitals. It is one of the oldest landmarks, and was endeared by a thousand pleasant memories. The site it is said will be used for the building of a new hotel.

Friday evening a studio recital was given by the pupils of Harry Barnhart at his residence on Hyde street. Illness prevented my being present, but I hope to secure a program for my next letter, as Mr. Barnhart has many beautiful and really noteworthy voices in his class, and the work is exceedingly interesting.

The closing recital for the season of the Junior Saturday Club, of Sacramento, was a very successful affair. The hall was filled with an enthusiastic and interested audience, and applause was given without stint after every number. The program was rendered as follows:

Program Analysis.....
Ethel Cox.
Piano duet, Hungary, op. 23, No. 6.....Moszkowski
May Deterding and Mila Landis.
Piano, Tarantelle.....Pezconka
Ethel Barton.
Piano, Butterflies, op. 158, No. 1.....Gurlitt
Gesine Schaden.
Piano—
Berceuse, op. 13.....Iljinsky
Au Matin, op. 83.....Godard
Lulu Schnauss.
Song, Bid Me But Stay.....Hartwell Jones
Lillas Swanston.
Piano, Sonata, op. 53.....Beethoven
May Conway.
Piano, Canzonetta.....Schutt
Anna Woodbridge.
Violin, Cantilene.....Hollander
Edith Hammer.
Piano—
Piece Romantique, op. 9, No. 1.....Chaminade
Air de Ballet, No. 4.....Chaminade
Estelle Burns.
Piano quartet, Seguidilla.....Edward Hoist
Gertrude Miller, Bernice Carpenter, Gertrude M. Miller and Elsie Orr.
Piano duo, Adagio Sonata (Moonlight), op. 27, No. 2.....Beethoven
Josie Levison and Olive Sheehan.
Piano, Sonata, op. 13, C minor.....Beethoven
Alice O'Brien.
Piano, Melodie, op. 16.....Paderewski
Edna Woods.
Piano, Valse Noble.....Meyer Helmund
Emma Neumann.
Song, Florian's Song.....Godard
Olive Sheehan.
Piano, Frühlingsrauschen, op. 32.....Sinding
Grace Foizey.
Piano, Liebestraum, Nocturne No. 3.....Liszt
B. Leslie Genung.
Piano duet, Charge of the Uhlans.....Bohm
Annie Nagle and Emma Scott.
Piano, Die Silberquelle, op. 137, No. 4.....Fr. Bendel
Ethel Backrath.
Piano, Shadow Dance.....MacDowell
Josie Levison.
Piano quartet, Danse des Bayaders.....Rubinstein
Nellie Osgood, B. Leslie Genung, Ethel Backrath and Grace Foizey.
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Recitals by Severn Pupils.

MR. AND MRS. EDMUND SEVERN'S pupils in Springfield, Mass., in piano, violin and voice gave their closing recitals June 18 and 19. The programs are appended:

THURSDAY, JUNE 18.

Rondo Brilliant, for two pianos.....	Mohr
Misses Elsie Prescott and Eva Burnet.	
At the Fountain.....	Ducelle
Viola Devine.	
Soprano, Sunbeam.....	Landon-Ronald
Miss Grace Sawyer.	
Violin, Jean and Jeannette.....	Duret
Herbert Handy, Jr.	
Serenade for two pianos.....	Low
Misses Madeline Warner and Myra Newton.	
Soprano, Restful Shadows.....	Pelissier
Miss Helen McCrobie.	
Fantaisie on a Scotch Theme.....	Lange
Gertrude Philbrick.	
Violin, Punch and Judy.....	Papini
Charles Sheridan.	
Baritone, I Love You.....	Sobeski
Joseph L. Guthrie.	
Wichelmanner Marsch, two pianos, eight hands.....	Kleffel
Attala Valliere, Margery Shea, Pauline Powers, Margaret McCarhy.	
Soprano, Rose of Autumn.....	Tosti
Miss Louise Ahl.	
Harpe Eolienne.....	Kruger
Miss Florence Anderson.	
Violin, Farewell to the Alps.....	Heins
Edmund Baer.	
Soprano—	
The Lament.....	A. L.
Maid in the Moon.....	Wright
Miss Katie Short.	
Polonaise for two pianos.....	Schultz
Misses Lura Stockwell and Edith McFee.	
Violin, Violets.....	Wright-Tirindelli
Fred Gross.	
Frühlingsrauschen.....	Sinding
Miss Bessie Dunnell.	
Tenor, Love's Offering.....	Severn
William J. O'Brien.	
Violin, Adoration.....	Borowski
Rufus Flynn.	
Soprano, Japanese Love Song.....	Clayton Thomas
Miss Mabel Newton.	
Grand Waltz, for two pianos.....	Von Wilm
Misses Margaret Sullivan and Mae Bethune.	

FRIDAY, JUNE 19.

Fourth Waltz.....	Chaminade
Miss Maud Rich.	
Soprano, Marguerite's Three Bouquets.....	Braga
Miss Alma Perrault.	
(Violin obligato by Mr. Severn.)	
Violin, Fifth Air Varié.....	Dancila
Ethel Wade.	
Rondo Brilliant.....	Von Weber
Eleanor Cronin.	
Tenor, An Open Secret.....	Woodman
Henry M. Allen.	
Violin, Selection, Merry Wives of Windsor.....	Nicolai-Blumenthal
Dean Rush.	
Impromptu, B flat.....	Schubert
Miss Catherine Londergan.	
Soprano, Aria, Trovatore.....	Verdi
Miss Albina Dumas.	
Violin, Fantaisie.....	Bellini-Dancila
Miss Maud Short.	
Concert Waltz, op. 3.....	Wieniawski
Miss Josephine Dame.	
Bass, Border Ballad.....	Cowen
Dr. Marshman.	
Violin, Andante Religioso.....	Thome
Miss Elizabeth Knight.	
Carnavalesque for two pianos.....	Chaminade
Misses Emily Ellis and Alice Brown.	
Soprano—	
Violets (by request).....	Wright
Oh! Could I Steal Thy Wings.....	Willeby
Miss Mabel Clark.	
Violin, Faust Fantaisie.....	Gounod-Singalee
Miss Marion Burt.	
Marche Militaire.....	Schubert-Tausig
Miss May Dyer.	
Contralto, Salve Regina.....	Buck
Miss Lottie Gould.	
Violin, Legende.....	Wieniawski
Mrs. Ora Atchinson.	

Polonaise, A flat.....	Chopin
Miss Alice Hannon.	
Soprano, Ophelia's Waltz Song.....	Ambrose Thomas
Miss Clara Dame.	
Tenor, O Vision Entrancing.....	Goring-Thomas
Harry E. Brown.	
Fantaisie Ballet.....	Pierne
Mrs. Fannie Crippin Taylor.	
(Orchestral part on second piano by Mrs. Severn.)	

From the H. W. Greene Studios.

ONE of the rising young tenors of the city is Horatio Rench, whose picture recently appeared in the New York Herald. He left Washington a year ago, where he was holding church and business engagements, to take the course at the H. W. Greene Summer School of Music in Brookfield Center, Conn. His progress was marked, and he excited much favorable comment by his appearance in concerts given by the school in that part of the State. At the close of the summer session he resigned his Washington engagements, and followed Mr. Greene to New York, where he has since been studying. His success is already assured. In addition to his appointment as tenor of the West End Presbyterian Church he is being sought for to fill numerous concert engagements.

Last week he scored a success at Trenton in the "Daughter of Jairus," and at a recent reception at the Manuscript Society he was greatly applauded for his intelligent rendering of a group of new songs by Addison F. Andrews. His voice is of a rare lyric quality, and he uses it with excellent taste and control.

A Reply to Amy Fay.

EAST ORANGE, N. J., JUNE 18, 1903.

To The Musical Courier:

AMY FAY'S letter in this week's edition of THE MUSICAL COURIER leads me to express the opinion that women will gain very little by isolating themselves from men in musical and club work. If men and women meet on an equal artistic level it will be greatly to the advantage of the latter, inasmuch as their ambition will be stimulated and the standard of their musical efforts elevated. My own personal experience compels me to acknowledge that whenever women accomplish anything really creditable men are not backward in displaying their appreciation, an argument which is amply demonstrated by the numbers of male students who patronize competent women teachers, many of whom, by the way, are members of the Women's Philharmonic Society, of which Miss Fay is president.

CLARA A. KORN.

Harding M. Kennedy.

HARDING M. KENNEDY, of San Francisco, who has been in Europe four or five years studying the violin with César Thomson, Carl Halir and Geloso, arrived in New York last week. He will conduct a violin school in San Francisco.

Obituary.

Malvine Schnorr von Carolsfeld.

MME. MALVINE SCHNORR VON CAROLS-FELD, who died in Germany last month, was the widow of Ludwig Schnorr von Carolsfeld, a dramatic tenor, who died in Dresden June 21, 1865. The tenor, who was a great favorite and friend of Wagner, created the role of Tristan at Munich June 10, 1865, his wife singing the part of Isolde. Herr Schnorr von Carolsfeld caught cold at the performance and his death eleven days later was regarded as a calamity in Germany, for he was a great interpreter of Wagnerian roles. His sudden death proved such a shock to the young widow that she retired from the stage. Mme. Schnorr von Carolsfeld dedicated her life to assisting young singers. She died at Karlsruhe May 23, surviving her husband thirty-eight years. Mme. Schnorr von Carolsfeld, whose maiden name was Garrigues, was a second cousin of Mme. Alice Garrigue Mott, the well known New York vocal teacher.

James Burton Pond.

Major James Burton Pond, the lecturer and musical manager, died at his home in Jersey City, Sunday afternoon, from shock caused by the amputation of his right leg Wednesday of last week. Major Pond showed signs of illness in April, when an ulcer appeared on the sole of his right foot. The trouble baffled the physicians, for under treatment gangrene developed and the surgeons deemed amputation necessary to save the life of the patient. But the Major had a weak heart and could not survive the operation. Major Pond was born at Cuba, Alleghany County, N. Y., June 13, 1838. He went West in boyhood and started life as a printer's apprentice, and with his parents lived through the hard struggles of all pioneers in the new States. When the Civil War broke out Major Pond went to the front, and the title which he carried through life was the reward of bravery. Clara Louise Kellogg was the most distinguished musical celebrity ever managed by Pond.

Major Pond is survived by a widow and one son, also a daughter by the first wife. Funeral services were held last night, Tuesday, and the interment occurred at Woodlawn Cemetery today.

Bessie Cary.

Miss Bessie Cary, singing teacher in Knox Conservatory of Music in Galesburg, Ill., died Friday, June 5, after an operation for tumor of the brain. The loss of this excellent teacher takes from the school and from the State of Illinois one of its foremost voice teachers.

Harry J. Fellows in Buffalo.

HARRY J. FELLOWS will open a studio on Delaware avenue, Buffalo, September 1.

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"THE NEW WORLD."

A Festival Opera by Homer Moore.

AS long ago as the year 1889 Homer Moore, then a resident of Cleveland, Ohio, began the composition of a spectacular music drama, with Columbus as the central figure. It was first intended for production in Chicago during the World's Fair, but as its composition proceeded the greatness of the subject and the idea of a series of truly American operas, of which it should be the first, caused an entire change of plans. The first act had been finished, but it was rewritten, and the second begun. Then a trip to Munich interrupted the work. It was finished in Pittsburgh in 1892 in three acts. A year later it was revised as a result of suggestions made by Anton Seidl and finished in a prologue and four acts.

In its present form the dramatis personæ are as follows:

Christopher Columbus.....Baritone.
Armedo, a Spanish nobleman.....Tenor.
Riego, priest.....Bass.
Ferdinand, King of Spain.....Tenor.
Rehaqua, an Indian chief.....Bass.
Demoha, an Indian medicine man.....Tenor.
Lieula, accomplice of Armedo.....Soprano.
Monona, an Indian girl.....Mezzo soprano.
Spanish noblemen and ladies, priests, sailors, Indian men and women, angels.

The action takes place in Spain and on the island of San Salvador. Time, years 1492 and 1506.

The prologue is intended to impress the listeners with the nature of the mystical force upon which the action of the drama depends. The story is Mr. Moore's own invention and the only historical character is Columbus. Mr. Moore has purposely avoided historical details, but has represented Columbus as accurately as possible.

The story of the opera is as follows:

PROLOGUE.

The scene represents the interior of a cell in a monastery. A couch is on the right; an altar on the left. Riego is standing in the centre, holding a rosary. He is chanting in Latin the "Magnificat."

Armedo enters. Riego has seen Columbus and heard of his idea that the world is round. He proposes to Armedo that he shall go to the king and secure assistance to explore the unknown ocean. He gives Armedo what is called the "Dagger Cross," an implement in the form of a dagger, the blade being described as one of the nails in the true cross. Upon this weapon rests a blessing and a curse. He who owns it legitimately will share its power to accomplish every worthy purpose. If he parts with it before the end of three years or keeps it after the expiration of three years he will be under the curse, and will lose all that he has gained by it, and even his life. Armedo swears to undertake Riego's mission. Riego goes to the rear wall, touches a spring and a large stone revolves, revealing an opening in which is seen, in a blaze of light, the cross and inscription.

Riego takes the dagger cross and gives it to Armedo.

The prologue is connected with the first act by an intermezzo, which is a tone picture of the dawn of the New World idea in Columbus' mind, its development and the introduction of Armedo and the dagger cross as the forces in his career.

Armedo is supposed to have gone to the king to procure aid, and to have found Columbus pressing his suit. Desiring to remove Columbus and trusting to a mistaken idea of the miraculous power of the dagger cross, he hurls it at him, expecting it to kill him. Instead, it falls harmlessly at his feet. Columbus picks it up, and, in the enjoyment of its power, secures his commission. Armedo

and Riego both obtain the privilege to accompany Columbus. Armedo conceals Lieula in the ship to assist in recovering the dagger cross. Under the blessing which rests upon it, Columbus succeeds in discovering the New World, but as he refuses to give it up at the expiration of the three years during which the blessing continues, he comes under the curse, and he loses favor at court, and finally dies neglected and disgraced.

ACT I.

The time is night. The stage shows the deck of Columbus' ship. When the curtain rises Columbus is standing in the bow. The sailors, urged by Armedo, are in a state of mutiny, but Columbus quiets them. Armedo sends Lieula to Columbus and she tells a fictitious story of the dagger cross, to influence him to give it to her. As he refuses Armedo brings the sailors on deck and accuses

tempt to influence Rehaqua to kill Columbus, accusing him of betraying Monona. Monona denies the charge, and Rehaqua sustains her and warns Armedo and Lieula to leave the island. Armedo is depressed and asks, "What resource have we left?" Demoha enters abruptly and declares that he is their resource. He will kill Columbus and get the dagger cross if Armedo will allow him to use its power to remove Rehaqua, against whom he has a grudge. Armedo agrees.

Rehaqua has prepared a great festival to reveal to Columbus the wonders of the New World. A ballet scene in three parts follows. The first represents the Far North and the Esquimaux, who perform a comic dance; the second, a forest in Peru and an Inca temple with ceremonies of the Fire, Worshippers; the third (in the original stage setting), the war dance of the Iroquois. In this Demoha takes part and in a frenzy hurls his mace at Columbus. Rehaqua springs forward with his large shield and intercepts it. He sentences Demoha to death, but at Columbus' request finally pardons him. The act ends in a concerted finale of rejoicing.

ACT III.

The scene represents a cleared space in a forest overlooking the ocean. The time is early morning; a storm is raging. Columbus is alone. He confesses his love for Monona. She enters and asks that he take her to Spain. This he refuses, saying, "My love for thee forbids thy degradation." She bids him farewell. Columbus stands in the foreground absorbed in thought. Armedo and Demoha enter stealthily. Demoha rushes toward Columbus and is about to strike him with his axe when an arrow flies across the stage and kills him. Monona enters carrying a bow. Rehaqua and sailors enter. Armedo's plot is revealed and he and Lieula are brought in. Armedo demands to be tried in Spain. Columbus consents. Lieula kneels by Columbus feigning great grief. She clasps her hands imploring pardon. Suddenly she grasps the dagger cross, rises to her feet and rushes upon Monona to stab her. Rehaqua springs between them and receives the dagger in his breast. He dies. Monona, addressing Columbus and pointing to Rehaqua, asks, "Go I with thee or with him?" He says, "Live thou with these till I return." She answers that he will never return, draws the dagger from Rehaqua's breast, and is about to stab herself when Columbus seizes her hand. He declares that she shall go with him to Spain. Monona bids farewell to the dead Rehaqua, and as all are about to depart for the ship the curtain falls.

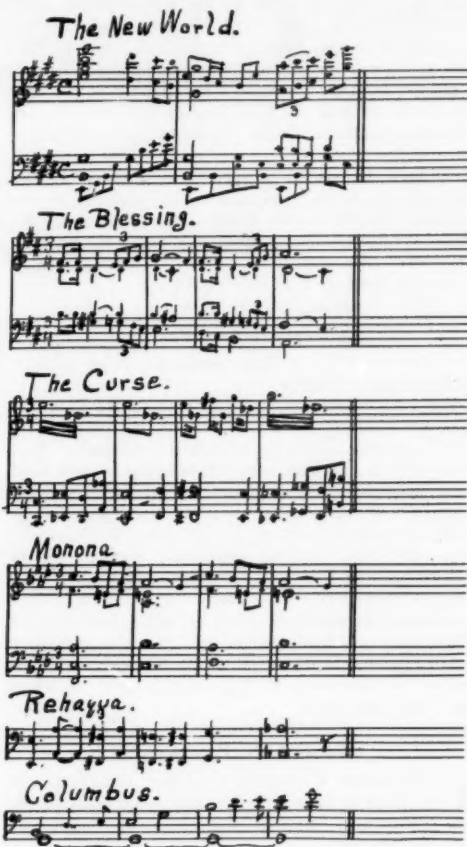
ACT IV, SCENE ONE.

The scene represents the royal palace in Spain. The king and queen are on the throne, surrounded by noblemen, &c. This scene is devoted to the royal reception to Columbus. It contains a grand procession. Columbus describes the New World and is made an admiral. He presents Monona as a princess, and gives the king and queen boxes of precious stones. As Armedo and Lieula are brought in Columbus tells of their plot to kill him, but asks that they be pardoned. This request is granted by the king. The scene ends in a "Te Deum" of thanksgiving.

ACT IV, SCENE TWO.

Time 1506.

The scene represents the interior of Riego's cell as in the prologue. Columbus is lying asleep on a couch and Monona stands watching him. Columbus is sick and about to die, and asks that he shall be buried in the New World with Riego and Rehaqua. Armedo and Lieula enter. Armedo is still under the curse, having parted with the dagger cross before the expiration of three years. Columbus is under the curse because he refused to part with it at the expiration of three years. Armedo and Lieula are reduced to beggary. They tell Columbus of the curse under which he rests, but he refuses to part with the sacred weapon. Armedo finds the spring which causes the stone in the rear wall to revolve, and reveals



Columbus of having brought a woman in the ship for his pleasure. This Columbus denies, but agrees that if land is not discovered at dawn he will resign his command and return to Spain. A group of angels assure Columbus that land will appear with the dawn. As dawn approaches Columbus prays, holding the dagger cross in his hand. It seems ablaze with light. As he makes his last appeal the lookout calls through a speaking trumpet, "Land ahead." The act ends in a concerted finale.

ACT II.

The scene represents a rocky ravine on the island of San Salvador. Monona is waiting for Columbus. Rehaqua enters and reproaches her for having forgotten his love. She tries to explain the adoration she feels for Columbus, and finally begs Rehaqua to give her to the "pale face." Sadly he consents. Armedo and Lieula at-

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to Columbus the inscription. He falters in his determination to keep the cross, but finally says:

If thou leadest me on
Into eternal night,
There will I follow thee.
All thou gavest; all is thine.
All thou gavest take!

He sinks down exhausted on the couch and sees a vision of angels who reveal to him that the New World is to be his country and a refuge for the oppressed; indeed the "land of liberty." Hardly comprehending what he has seen and heard, he springs from the couch and sings:

Oh thou my country
To thee do I belong
Refuge and haven
For those who suffer wrong.
May God forever
Thy sure protection be;
He can preserve thee,
The land of liberty.

The angels fade from sight and their voices are heard in the distance singing the words:

Oh, thou my country,
To thee shall he belong.

Columbus' strength is failing. He bids farewell to Monona and with the words, "Lord, into thy hands do I commit my spirit," dies. Monona takes the dagger cross and give it to Arredo, saying:

Take thou thy dagger cross;
By it he found and lost a world.

As she kneels by the couch the curtain falls.

Leading motives or "guiding motives" form an important element of the music. Two are associated with the dagger cross (the blessing and the curse motives), and each important force and character has its musical expression. In the ballet music two themes from Indian songs are used. Some of the most important leading motives are given on the preceding page.

Selections from "The New World" were sung a few evenings ago before an audience thoroughly representative of St. Louis musical culture. The following are the opinions expressed by the leading newspapers:

The work possesses much merit, both musically and dramatically. It tells a romantic story and it contains some musical effects, especially in the ensemble numbers, that are brilliant and striking. From all that could be judged from hearing the numbers sung without any stage accessories, some fine effects will be developed if ever the opera shall get a production, to secure which, Mr. Moore declared last night, was about ten times as difficult as to compose the opera.

The opera tells the story of the discovery of the New World—not the cold, hard facts of history—but the romantic events leading up to it. These events have been woven about the possession of a dagger-cross, which a priest gives to Arredo, a rival of Columbus.

The love interest is centred in Columbus and the Indian maiden, Monona, and the New World tragedy is the killing of Monona's brother, Rehaqua, by Lieula, the female accomplice of Arredo. The story is certainly an intensely interesting one.—The Post-Dispatch.

The recital hall at the Odéon was the scene of a notable entertainment last Monday night, when an experiment, which was much more than an experiment, was made. Homer Moore and his pupils presented, on that occasion, certain episodes and passages from Mr. Moore's new work, "The New World." The work is in opera form, and like other ambitious efforts of this well known local composer, is characterized by frequent beautiful passages, in which the mystical quality of some of the greatest of the composers is predominant. Opera and pupils were neither heard to advantage, but discerning ones, who could supply in imagination much of the equipment that the opera would have if formally presented, perceived a great deal of merit.—The Globe-Democrat.

Homer Moore has hitched his wagon to a star. His aim is to learn to become the American Wagner. And after hearing the excerpts from his latest effort to attain this eminence, which were given at the Odéon Monday evening, his vaulting ambition seems in a fair way not to overleap itself. "The New World," as the work is called, is a strikingly clever, and at times thrillingly effective opera, as far as the music is concerned.

As in "The Puritans," Mr. Moore is at his best in the concerted numbers, and in various duets, quartets and choruses the interest

never flags, in his long drawn out solos, though it becomes at times a bit wearisome and somniferous.

The composer's vocal art, and thorough knowledge of the voice aids him greatly in distributing his voice parts to the best advantage, and though merciless in the way of compass and difficult as to intervals, the singers who interpreted the work sang with apparent ease and certainty, and seemed to revel in the great climaxes which Moore builds so well.—The Mirror.

"The New World," an opera with a prologue, by Homer Moore, was heard in part Monday night at the Odéon by an audience that comfortably filled the recital hall. A number of the most prominent singers of the city essayed roles, and, although without costumes, scenery or dramatic enrichment, the interpretation gave those present a splendid idea of the work, which is one of decided promise.—The Chronicle.

Last night Mr. Moore performed several numbers from his opera, and they were quite sufficient to prove that the poet-composer has a vivacious imagination, a perfect command of language, exquisite taste and great talent for musical composition. He has succeeded in producing a series of original tone pictures adapted to every sentiment and situation. The music enchants the ear and powerfully affects the heart.—St. Louis Westliche-Post (translated).

Minnie Tracey in London.

HERE are some London press notices of Minnie Tracey's second vocal recital in London May 29:

In the evening Miss Minnie Tracey gave her second vocal recital before a numerous audience. The American soprano put forward an interesting program, and sang her way through it with much success. Commencing with an air from Gluck's "Iphigenie en Tauride," she followed on with Schubert's lovely "Junge Nonne," which she interpreted with notable fervor and finish. In two songs by Brahms, Jensen's charming "Murmeldes Lueftchen," Grieg's "Un Rêve"—sung with much fire—and effective pieces by Sibelius and Christian Sinding, the artist showed a large command of expression and a plentiful variety of tone color. Xavier Leroux's poetical "Le Nil," which needs very delicate treatment, was gracefully presented by the talented singer, who also submitted songs by Gounod, Liszt, Richard Strauss, Madame Lehmann and other composers. Miss Tracey was assisted by Miss Annie de Jong, a violinist from Holland, whose technic was tested in Paganini's Concerto in D. The newcomer met all the demands of this difficult composition with perfect ease and assurance, preserving just intonation throughout, and playing in confident and taking style. Two recalls to the platform rewarded the clever instrumentalist, who will doubtless find further opportunities of showing her powers during this exceptionally busy musical season.—Daily Telegraph.

Miss Minnie Tracey, the American soprano who appeared at Covent Garden a few years ago, arranged a very exacting program for her recital at Bechstein Hall yesterday evening, and it is greatly to her credit that she acquitted herself so admirably of her task. Gluck's "O toi qui prolonges mes jours," Schubert's "Die Nonne," Brahms' "Dort in den Weiden," Jensen's "Murmeldes Lueftchen," Grieg's "Un Rêve," Strauss' "Freundliche Vision" and "Wiegeliied," and the Jewel Song from "Faust," all find places in her selection, and Miss Tracey showed that she is not only a dramatic soprano with a fine voice and an excellent technic, but that she is also a lieder singer of considerable sympathy and charm.—Globe.

Miss Minnie Tracey's second vocal recital was given last Wednesday at Bechstein Hall, under the direction of W. Adlington. She was in excellent voice, and gave in all sixteen songs, ranging from contributions by Gounod, Brahms, Liszt, Schubert, Grieg and Richard Strauss, to Miss Liza Lehmann's setting of "Titania's Cradle" and also Miss Ellen Slight's well known "Violeta." Her rich soprano voice was heard to special advantage in the favorite "Air des Bijoux," from "Faust," and in "Le Nil," by Xavier Leroux. Miss Annie de Jong, a talented and finished performer, played the violin obligato, and was further heard in several solos. The accompaniments were played by Herr Coenraad v. Vos.—Topical Times.

Miss Minnie Tracey, the American soprano, may be said to have improved her artistic position by her finished and artistic singing. The violin playing by Miss Annie de Jong, a Dutch violinist, was excellent.—Sunday Times.

Mme. Lena Doria Devine.

AFTER one of the busiest seasons, in which several pupils have come to the front, Mme. Doria Devine will start today (June 24) for a visit to the City of Mexico. In August she will go to her former home, San Francisco, returning here to resume vocal lessons in September at her studio, 136 Fifth avenue.



Who?

He was born in 1857 in Brinkenau, in the then Kingdom of Hannover, and was originally a photographer.

Dumartheray's Plans.

MEADVILLE, Pa., June 13, 1903.

To The Musical Courier:

I read in your valuable paper of June 3 the announcement that M. Henri Dumartheray, of Paris, is expected to come to America. M. Dumartheray was my professor in Paris two years ago. I had about decided to return this year to continue lessons with him, and so I shall be glad to know something definite about his arrival. If you will kindly inform me whether he is expected now or later in the season, I shall be much gratified. Your words of praise for him pleased me greatly, for he certainly has a most admirable method of teaching the French sounds.

Very truly, KATHARYNE G. DIXON.

We know nothing more at present about M. Dumartheray's plans than has already been published in these columns. We will be glad to print further particulars so soon as we shall receive them.

Serious Questions.

To The Musical Courier:

Would you answer me in the question column this: What is the height of Emma Eames, Marcella Sembrich and David Bispham? Also is Madame Eames a Protestant or Catholic?

Madame Eames measures 5 feet 9 3-16 inches. Madame Sembrich boasts of 5 feet 4 2-7 inches. Mr. Bispham's length is 5 feet 6 8-27 inches. We believe that Madame Eames' religion is her art. At least she said so, and therefore it is true.

Liszt's "Saint Elizabeth."

To The Musical Courier:

Your correspondent, J. Stanford Brown, is right in thinking that Liszt's "St. Elizabeth" was given by Theodore Thomas with the Brooklyn Philharmonic Chorus, but the date was somewhat earlier than he thinks.

The performance was at the Brooklyn Academy of Music, December 18, 1886, in a concert of the Brooklyn Philharmonic Society in memory of Liszt, who died in July of the same year. The soloists were Emma Juch, Anna Lankow, Max Heinrich, Franz Remmert and I. Allen Preisch. At the time I was chorusmaster of the society and prepared the chorus for this concert. As far as I know it was the first performance of the work as a whole in English in this country. Yours very truly,

PAUL TIDEN.

The Philharmonic Chorus was organized by Theodore Thomas in 1880, and for this information we are indebted to Mr. Mahnken, formerly manager of Mr. Thomas. The chorus, however, was disbanded years ago. The Brooklyn Oratorio Society, of which Walter Henry Hall is conductor, is now the principal choral society of Brooklyn.

Mme. MACONDA, SOPRANO.

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Blauvelt at Covent Garden.

HERE is a symposium of English criticisms on Madame Blauvelt's début at the Royal Covent Garden, London, June 2, 1903:

The critic's attitude toward a débutante should always be indulgent. Mere chivalrousness demands no less. At any rate, he should not condemn, harshly or otherwise, unless the conviction be forced upon him that the talent he is called upon to appraise is far below the level associated with the locale. Above all, his experience must enable him to estimate the extent to which nervousness is interfering with the exercise of the performer's gifts. It may not be apparent on the surface, but it may be at work all the same, paralyzing the energies and preventing the free display of physical qualities, which depend more than any other upon perfect self-possession and complete control.

In this particular branch of his functions, however, the critic's task is considerably lightened when the débutante is already known to the public in a different sphere. For instance, there can be no need to insist upon the fact that Mme. Lillian Blauvelt is an accomplished vocalist. Everyone knows that; and a good many of us have wondered long ago how it came that a singer possessing so many personal as well as vocal charms should restrict her talents to the work of the concert platform. The only open questions in the matter were whether Madame Blauvelt's voice was big enough to fit her for any but very light roles, and whether she could act as well as she can sing.

The first of these questions was answered in the most satisfactory manner on Monday, when the American soprano made her first appearance at Covent Garden in "Faust." Her voice amply filled the house with tones of liquid purity and charm, sweet yet penetrating in quality, and doubly grateful to the ear because their timbre was free from the slightest trace of forcing. She sang the Jewel Song with delightful ease and polish, and, after an expressive rendering of the love music afforded conclusive proof that her organ was quite equal to the more voluminous demands of the church and prison scenes. So far the hit made with her audience was indisputable.

Nevertheless it was plain that Madame Blauvelt was suffering severely from stage fright. It might not have been her actual stage début, but ten or eleven years had elapsed since her brief operatic essays at Brussels, Liège and Verviers (she never sang in opera anywhere else), and this might just as well have been her initial appearance upon the lyric boards. The merest tyro could have perceived on Monday that nervousness was preventing her from doing justice to herself as an actress, or to the more dramatic aspect of the role of Marguerite. Never mind. She did quite well enough to excite sanguine expectations concerning her future as an operatic artist, and for one she shall venture to predict that it will be attended with unequivocal success.—London Sunday Times.

But the new Marguerite, Madame Blauvelt, lent interest to the performance. The lady has frequently delighted audiences in the concert room, and is known as a sound vocalist, with a pure soprano voice, sweet in tone, flexible in execution and extensive in compass. The platform and the stage are, however, far from being the same place. Special qualities are required for the latter, and it is pleasant to find that Madame Blauvelt possesses most of the essential ones in no small degree. Her voice fills the house without necessitating effort, though she will do better still when more acquainted with her surroundings. The Jewel Song was sung with ease and effect, so much so that there were sustained demands for its repetition—and Signor Mancinelli had weakly consented in the case of Mephistopheles "Le Veau d'Or." Tenderness and feeling marked her delivery of the love music in the garden, and, on the whole, the débutante did so well that the announcement of her next appearance will be received with satisfaction. That, apparently little accustomed to the stage, she should come near to realizing all the passion and pathos of the character was not to be expected, but she is gifted with artistic sensibility and promises to make an acceptable Marguerite.—The London Standard.

The reputation enjoyed in the concert room by Mme. Lillian Blauvelt naturally made one look with keen interest upon her first appearance here in opera, which appearance she made as Marguerite in "Faust" last night. For some reasons one would naturally have preferred to hear her for the first time in Gounod's other popular opera; for the part of Juliette, it seems to us, would "lie" more tellingly for her beautiful voice, and more particularly for the higher notes of it. But, taking things as they were, there is nothing to be said that is not in praise of her performance. Madame Blauvelt takes the conventional weakly woman view of the part of Marguerite, that to which one is most accustomed; but the very freshness of her voice adds a new charm; and when her experience of Covent Garden is greater, and she can give full vent to her powers, there is no doubt but that she will be a very valuable acquisition to the opera, for she has grace and charm to add to the voice we all know.—The London Times.

The Covent Garden company, none too strong hitherto in the matter of sopranos, was sensibly strengthened last night by the advent of Mme. Lillian Blauvelt, who appeared as Marguerite in "Faust." Madame Blauvelt is already so well known to Londoners as a concert singer that there is no need for us to sing the praises of her fresh and charming voice or of her skillful vocalization. Last night she showed a touch of the nervousness that is naturally incident to a début, and she seemed to have somewhat miscalculated the size of the theatre, for her voice did not carry as it should have done, and often she was scarcely audible. However, as the evening progressed she became more at home, and showed that, though she has much to learn as an actress, she is likely to prove a valuable recruit to the Covent Garden company.—The London Graphic.

Mme. Lillian Blauvelt, who has hitherto confined her energies mainly to the concert room, came out for the first time in London as an operatic singer at Covent Garden last night, and her success was unqualified. For the purpose of her first performance she chose no part less familiar than Marguerite in Gounod's "Faust," but charmed all hearers beyond a doubt by the beauty of her singing and the grace and intelligence of her acting. When she was being heard exclusively in the concert room it was always suggested to Madame Blauvelt that, possessed of such a voice and such undeniable physical advantages, she would do well to return once again to the operatic stage, where her earliest professional experiences were obtained, and last night she proved abundantly that such ad-

vice was well justified. Everyone knows with what consummate art she uses her beautiful voice on the concert platform. Apparently she is able to turn it no less successfully to account on the stage. In truth, a soprano who can give the music of Marguerite as it was given by Madame Blauvelt last night is a decided acquisition to Covent Garden, while if at present her acting is more or less conventional in character, that was almost inevitable under the circumstances and in such a part. It is given only to the greatest artists to individualize the character of Marguerite in Gounod's opera, but Madame Blauvelt made at least an excellent impression on the accepted lines of the part.—H. A. S., in Westminster Gazette.

Last night Madame Blauvelt, so well known as a concert singer, made her first appearance on the Covent Garden opera stage. The knowledge of what her voice can do in a concert hall enables one to criticize her singing as Marguerite with less rough justice than is usually meted out to débutantes. Thus, last night Madame Blauvelt often lost tone, a thing she never does as a concert singer. Therefore it is plain that the conventional excuse of nervousness may well cover any trifling sins in her case. Otherwise, there was much to admire in the new Marguerite. Madame Blauvelt has not sung often enough on the stage, or as the heroine in Gounod's opera, to have acquired all the conventional tricks of the role, and that absence of staginess gave a natural charm to her acting. The simplicity of her gestures in the "King of Thule" ballad, in the Jewel Song, and in her love duet with Faust was admirable. The music does not demand more than her acting expressed. Artists of greater stage experience either overdo the naïveté of the part or else remain prime donne. But when Gounod asks his Marguerite to become an operatic heroine, as in the church scene (played last night outside the church), and in the tragedy of her brother's dying curse, Madame Blauvelt did not dominate the scene. Doubtless in real life a Marguerite would be frozen with terror, but one must criticize operatic performances from the standpoint of opera. The very virtues of Madame Blauvelt's Marguerite earlier in the opera have proved her undoing. In time perhaps she will be able to let herself go with the exuberance the music requires, for, even as it was, there were a few touches that made their mark, such as the stunned bewilderment with which Marguerite viewed the crowd when her brother dies. Although it is against the conventions, it would be better if Madame Blauvelt did not make up as a blonde. Naturally she is a vivacious brunette, and a good deal of character and of expression is lost by a color of hair and skin which do not accord with that of the eyes. As to her voice, I was surprised to find that it so easily filled Covent Garden Theatre. It is not a big voice, and is not capable of much variety of tone color, but it is very pure and individual in quality, and has a liquid charm of its own. If anything, these qualities were emphasized on the stage, and it was delightful to hear the music sung with such refinement and with so little striving after effect.—E. A. B., London Daily News.

Last night the special attraction was not so much the opera itself as the impersonation for the first time of Marguerite by Mme. Lillian Blauvelt, a vocalist who enjoys a wide reputation in the concert room, and one to which, by her skillful and artistic singing, she is justly entitled. Her appearance when Faust first accosts her pictured to the life the simple minded maiden of the great German poet. In the few phrases she sings, and again in the "Thule" ballad, Madame Blauvelt was evidently nervous, and this affected her voice. In the Jewel Song, however, she recovered. It was admirably sung, and the hearty applause at the close evidently gave her confidence. Her nervousness did not entirely pass away, but in the scene outside the church and later on she sang well and displayed promise as an actress. Altogether she may be congratulated on her début.—The London Post.

For some years Mme. Lillian Blauvelt has been well known as one of the most talented sopranos upon the concert platform, and considerable interest was, in consequence, attached to her first London appearance in opera when she took the part of Marguerite in "Faust," at Covent Garden, last night. It will, perhaps, be better to suspend any definite judgment on Madame Blauvelt's powers as an opera singer until there has been an opportunity of hearing her in rather less trying circumstances. Last night she obviously suffered from nervousness, and was not able to put forth her full powers. The music was always sung with admirable finish and perfect accuracy of intonation, but she did not always succeed in making her voice carry, particularly in the lower registers. This, however, is a fault which may easily be mended when she has become accustomed to her surroundings, and she certainly made it evident last night that she is a charmingly graceful actress, with real talent for the stage.—The London Globe.

The début of Madame Blauvelt at Covent Garden last night had been looked forward to with much interest, for she has been successful in the part on the stage, and on the concert platform her position is such as to warrant the highest hopes. As Marguerite she was up to a certain point highly successful. Due allowance must be made for extreme nervousness and for unfamiliarity with the acoustics of the house; but, apart from this, her singing deserves very high praise. The fresh, pure quality of her voice, the smoothness of her phrasing, and her perfect intonation were delightful. It cannot be pretended that she sang at any point with very great depth of dramatic expression; but it was all appropriate and attractive. As an actress, Madame Blauvelt threw no new light on the character. It was a pity she had not the courage to appear with her own dark hair, instead of the conventional fair wig. I once spent a few hours in Nuremberg, and I particularly noticed (remembering how rare black haired Marguerites are) that fair hair is not by any means as inevitable there as stage tradition would lead us to suppose.—The London Leader.

The most notable event has been the first appearance of Mme. Lillian Blauvelt, whose Marguerite charmed the eyes, as did her beautiful, even tones the ears, of her audience; her lovely voice filled the theatre in a way which astonished me, as I have always considered it distinctly a light one. The heavier parts of the role seem as yet to overtax her histrionic powers, but in the early part of the Garden Scene she acted with delightful grace and naïveté.—The London Dispatch.

Considerable expectation existed over Mme. Lillian Blauvelt's début here on the operatic stage as Marguerite in Gounod's "Faust"

on Tuesday. It is almost needless to say that the gifted artist sang the music beautifully; indeed, more finished and refined singing in the Garden Scene has rarely been heard. The reading of the part was too small for the house, and seemed to lack intensity of feeling, but it possessed the charm of youthfulness, and so appealed to the heart and pleasant memories.—The London Observer.

At all events, the feature of Monday's performance was the début of Madame Blauvelt as Marguerite. This artist is well known to concertgoers, but her powers as an operatic singer were untried. The impression she made, especially upon the younger members of the audience, was most favorable; her voice filled the theatre well, and in her acting was the charm of freedom from stage conventionalities. In her reading of the role of Marguerite personality overcame the usual abject obedience to tradition.—The Court Journal.

We were agreeably surprised to find that her voice, though not generally considered a large one, filled the house so well; as to its beauty and purity of tone there was never, of course, any doubt. Madame Blauvelt has not, to be sure, acquired all the tricks of the stage, and there were times when one felt that she was not quite at her ease histrionically. Her reading, however, was distinctly intelligent, and the want of a stage manner made Marguerite seem the more innocent and artless.—The Court Circular.

Princess Henry of Battenberg saw "Faust" on Tuesday, when Mme. Lillian Blauvelt, a favorite on the concert platform, appeared as Marguerite. In the tenderer passages of the part Madame Blauvelt acted with much taste and refinement, and she gave the charming music of the Garden Scene sympathetically. The Mephistopheles of M. Plançon, the Faust of M. Salgnac and the Valentin of M. Seveilhac were again excellent performances. Madame Fritzi-Scheff was the Siebel, and Signor Mancinelli conducted. The Duke and Duchess of Connaught attended the performance of "Tristan and Isolde" on Thursday.—Lloyds' Weekly.

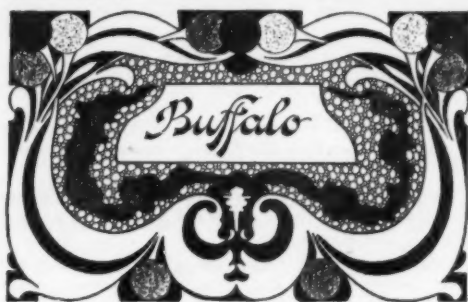
It is probably because we have had so many noted Marguerites in the past that special interest is always excited respecting any newcomer appearing as Gounod's heroine. And perhaps another reason accounting for the warm reception given to Madame Blauvelt on Tuesday lay in the fact that the singer has long been most favorably known on the concert platform. If one has regard to the quality and range of her voice, the wonder is that Madame Blauvelt has not sooner taken to the operatic stage, for many roles could be mentioned that would present no difficulties whatever for an artist of her standing. The only weak point to be noticed at all in her performance on Tuesday was in her acting, and when the size of the stage is considered, and account is also taken of the entire novelty of her surroundings, it would be unfair to lay stress upon this defect, especially as with an artist of Madame Blauvelt's intelligence it may be reckoned speedily to disappear. It is no small consideration for a singer who can do justice to the music set down for Marguerite to be able to look the character as Madame Blauvelt does, and it may well be that nervousness prevented her playing the more passionate and dramatic scenes of the opera with the force used by more experienced and older artists. To say that the music presented no difficulty whatever to Madame Blauvelt—and this is a bare statement of fact—is to acknowledge that there was ample justification for her choice of Gounod's "Faust" for an operatic début. —The Jewel Song—its repetition would have been equally welcome to the house. Her voice is pure in tone, sweet in quality, and not the least charm about it lies in its flexibility. The operagoer who wants more than this from a young performer is hard to please, but Madame Blauvelt, after a very few appearances, is likely to be able to satisfy even the most exacting. Her début, which was marked by many pretty touches, all going to denote that she possesses artistic sensibility, was distinctly interesting.—The London Stage.

At the repetition of "Faust" on Tuesday night the cast was the same as at the previous performances, with the important exception of Madame Blauvelt, who appeared as Marguerite instead of Madame Bolka. It was the first appearance of this well known singer on the Covent Garden stage. Her impersonation was full of simplicity and girlish charm in the earlier scenes, and the beautiful Marguerite music was sung with purity of tone and artistic expression.—The Musical News.

At Covent Garden this evening Mme. Lillian Blauvelt made her operatic début in this country as Marguerite in "Faust." She was obviously nervous and had not gauged the acoustic properties of the house successfully, for she frequently sang too low; but her fresh, clear voice, her excellent intonation and the smoothness of her vocalization were very attractive. She sang the Jewel Song with great charm and was loudly applauded, and in the love music she sang with appropriate if not powerful expression. On the whole, her début may be called extremely successful, and she will no doubt do much better at subsequent performances. Dramatically her rendering was more or less conventional, but not without merit, in spite of a certain smallness.—The Manchester Guardian.

Though Mme. Lillian Blauvelt has long been known in this country as a very finished and charming concert singer, she has never until tonight sung in opera here, and her appearance as Marguerite in Gounod's "Faust" was therefore a matter of some interest. At such a début no singer can well be expected to be at her best, and it is scarcely surprising if Madame Blauvelt failed to do herself absolute justice tonight. No doubt, confidence will remedy what was indeed the only fault of her performance, an apparent inability to put forth her full powers. However, nothing but praise can be given to her performance, which was so charming and sympathetic that it was evident that Madame Blauvelt promises to be a very valuable addition to Covent Garden.—The Manchester Courier.

The music loving public generally was far more attracted by that of "Faust" this evening, because Madame Blauvelt, the charming American singer who has made such a striking success here in concert work at the Queen's Hall, made her first appearance in London as Marguerite. Without advancing comparisons, it may be said that Madame Blauvelt at once achieved success, her personality and her vocal abilities being as fittingly suited for the part of Gounod's heroine, and a hearty reception was accorded her at the fall of each act and after each solo. Her rendering of the Jewel Song was particularly meritorious, and both in the sentimental and tragical portions Madame Blauvelt proved as a finished actress, displaying none of the stiff movements usually associated with one accustomed mainly to the concert stage.—The Birmingham Post.



BUFFALO, JUNE 19, 1903.

A GENERAL anticipation of a pleasant experience has been the prevailing sentiment this week among the Buffalo singing societies which are to take part in the thirty-first festival of the North American Saengerbund. On Tuesday the following societies start for St. Louis: The Orpheus, with a chorus of fifty, under Director John Lund; the Harugari Frohsinn send thirty-six members, under Director Ch. Franz Posty. The Teutonia Liederkrantz will send a chorus under Director Wilhelm Wagner; Adolf Finck, of the Orpheus, goes as the treasurer of the Saengerbund. Fully 200 people will leave here, for many friends and relatives are going also.

On Wednesday afternoon there will be a reception to the incoming singers, which Buffalonians expect to attend. In the evening a reception concert in Festival Hall, which is the Liberal Arts Building of the Louisiana Purchase Exposition. On Thursday morning a rehearsal of a mass chorus; in the evening the first big concert of the festival. Thirty-five hundred voices will be well worth listening to. In the afternoon there will be a solo chorus by the Buffalo Orpheus, under Mr. Lund, the only society which has the honor to sing a solo. Friday night another big concert of 3,500 voices. On Saturday there will be a picnic on the old fairgrounds, and interchange of good fellowship, "auf wiedersehen," and then a journey back to Buffalo. The national banner of the Saengerbund left here at the last saengerfest will be carried there and presented to the St. Louis societies.

We hear that John Lund has declined a flattering offer to leave Buffalo. He prefers to remain here. Buffalo could not afford to part with so able a director and such a splendid composer.

Chas. Franz Posty has informed us of his re-engagement at the Hotel Kuloff, Far Rockaway, L. I., to conduct an orchestra of twenty-five pieces during the summer season. He will resume his work in Buffalo in September.

Last week Mr. Barnes made his appearance upon the concert platform at Convention Hall. The large audience was charmed with his noble voice, fine enunciation and unassuming manner. He is destined to win even more honor, for he is thoroughly equipped with natural gifts. Hard study and diligent practice under the direction of a superior teacher like Mrs. Humphrey cannot fail to achieve great results.

A pupils' recital at the Buffalo School of Music took place on Tuesday afternoon. The composers considered were Schmoll, Gurliitt, Wolff, Kullak, Schytte, Rossini-Dencia, Crosby, Adams, Heller, A. Glover Salmon,

César Cui and Ehrhardt. The piano pupils were Margaret Meyer, Grace Dwyer, Anna Jansen, Leonora Boswell, Mary Ritsen, Laura Dusel and Edna Metsger. The violin pupils were Fred Buchle and Julia Fenton. These young students acquitted themselves well and gave evidence of having been taught well.

The program for Thursday night embraced the following composers: Moszkowski, Schütt, Jensen, Bruno Klein, Jadassohn, Mendelssohn, Edna Rosalind Park, Merkel Field, Grieg, Beethoven, Leschetizky and Clayton Johns. The participants were Marianne Hide, Elsie Kennedy, Julia Stauch, Miss Grace Murphy, Lucia Malone, Clarence Ferris, Alice Cummings, Mrs. Harriet Welch Spire, Louise Fielder, Elsie Kennedy, Alice Nott, Edith Mitchell and Miss Mitlske. It is a pleasant innovation to have so fine a singer as Mrs. Spire sing at a piano recital. Nearly everyone likes to listen to good singing, and it does not detract from the beauty of instrumental music to introduce a contrast.

Three recitals took place this week at the Buffalo School of Music. Monday night the soloists were Arthur King Barnes, a pupil of Mrs. Frances Helen Humphry, and Miss Alice Kellogg, a pupil of Miss Jennie Shorman, a teacher of the Leschetizky method. The program, which follows, delighted the audience:

Prelude and Fugue in C moll.....	Bach
Il Prologo Pagliacci.....	Leoncavallo
Amore Amor.....	Tirendelli
Caro Mio Ben.....	Giordano
Grillen.....	Schumann
Etincelles.....	Moszkowski
Air du Toreador (Carmen).....	Bizet
Mignon.....	Gounod
Mignon.....	D'Hardelot
Gavotte Humoresque.....	Schütt
Mazurka.....	Leschetizky
Hexentanz.....	MacDowell
Mollie's Eyes.....	Hawley
My Love Is Like a Red, Red Rose.....	Lund
The Rose.....	Gaynor

The many friends of Louis J. Bangert are preparing a warm welcome for him. He has spent eighteen months in Vienna, studying piano, harmony and voice culture. He has won quite a success interpreting German lieder in private musicales and receptions in Vienna.

One would suppose that the season of recitals would be over, and strawberry and rose festivals would take the lead, but judging from the programs just received there will be "music in the air" for some time to come. Mrs. Clara E. Thoms, of the Palace Arcade, announces one for Saturday afternoon, June 20, and another for the same evening. The program follows:

Duet, Spanish Dance.....	Moszkowski
Miss Mabel Stoner and Mrs. Thoms.	
Hunting Song.....	Gurliitt
Master Ward Bonnell (pupil of Miss Cosette Brown).	
Capriccio.....	Heller
Miss Edith Alt (pupil of Mrs. Thoms and Miss Brown).	
Song.....	Miss Grace Grattan.
Album Leaf.....	Grutzmacher
Miss Evelyn Fell (pupil of Miss Gertrude Axtell).	
Serenade.....	Schubert
Salut a Pesth, Marche Hongroise.....	Kowalski
Master Frank Huebschwerlin (pupil of Miss Harriet Marquis).	
Song Without Words.....	Mendelssohn
Miss Ethel Bird (pupil of Mrs. Nellie C. Billings).	

Lullaby.....	Kjerulf
Barcarolle.....	Ehna
Miss Mabel Stoner (pupil of Mrs. Thoms and Miss Axtell).	
Duet, Witches' Frolic.....	Bohm
Miss Ella Rostizer and Mrs. Billings (pupil of Mrs. Billings).	
Etude.....	Bergmuller
Miss Mary Johnson (pupil of Miss Cora Taylor).	
Vogelins Morgengruss.....	Schmeidler
Edward Sartwell (pupil of Mrs. Thoms).	
Traumerei.....	Schumann
Spring Song.....	Mendelssohn
Miss Erena McCarthy (pupil of Miss Brown).	
Polish Dance.....	Scharwenka
Miss Eva Sloane (pupil of Miss Brown).	
Song.....	Miss Grace Grattan.
Sonata (allegro).....	Mozart
Miss Evelyn Fell.	
Murmuring Zephyrs.....	Jensen
Miss Edith Alt.	
Duet, March.....	Schubert
Wilbur Poole (pupil of Mrs. Billings) and Mrs. Billings.	

It will be observed that many are pupils of assistant teachers and advanced pupils of Mrs. Thoms.

Through the generosity of W. Caryl Ely, president of the International Traction Company, it has been made possible to furnish good band music at the various parks throughout the city. Already concerts have been given at Casenovia and Humboldt parks, and at the Front (Fort Porter), overlooking Niagara River. Great crowds of working people attend these concerts, and seem delighted to listen to harmonies, which for the time being help them to forget "how full of briars is this workaday world." A few more public spirited men like Mr. Ely could establish a permanent orchestra here. We are waiting to hear from Chas. W. Goodyear, Frank Goodyear, E. H. Butler, J. N. Adam, Gus Flieschmann, P. H. Griffin, James Forman, Tom Cary, Chas. Bingham and Sam Spalding. Come, gentlemen, don't all speak at once, but you can achieve great results for Buffalo if you will. You can erect a monument to your enterprise worth more than mere Carrara marble, and which will endure for all time.

There was a fine piano recital at the Elmwood School on Tuesday afternoon given by the pupils of Angelo M. Read. He was assisted by Miss Florence Eggmann, soprano, and Chas. McCreary, bass. Mr. Read gave a talk on the Leschetizky method.

Nocturne, A major.....	John Field
Prelude, op. 35, No. 1.....	Schutt
C. W. Laewen.	
Song, The Song of Hybris the Cretan.....	J. W. Elliott
Charles McCreary.	
Ich Liebe Dich (author's transcription).....	Grieg
Miss Beam.	
Fifty Studies.....	Cramer-Bulow
Miss Katie Belle Sage.	
Concerto No. 2, op. 40 (piano and orchestra).....	Mendelssohn
Adagio, finale.	
First piano, Miss Beam; second piano, Miss Ada Theal.	
Leschetizky Pedagogics. Remarks on recent publications—	
Sins of omission and commission.	
Angelo M. Read.	
Quatre Mazurkas, op. 68, Nos. 1 and 2.....	Chopin
Miss Beam.	
Songs—	
Ritornel Fra Poco.....	Adolfo Hasse
Giving and Taking.....	George Bizet
Miss Florence C. Eggmann.	
Romance, op. 44.....	Rubinstein
Novelletten, op. 21, No. 1.....	Schumann
Miss Ada Theal.	
Sonata, op. 26.....	Beethoven
Andante con Variazioni.....	
C. W. Laewen.	

Mrs. Leonard Davis, of Delaware avenue, a newcomer, gave a small musicale last week. George K. Dowd, of

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The two successful Prize Operas selected May, 1903, will be performed at Covent Garden.
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Toledo, sang "The Armorer," from "Robin Hood," and "I Am the Bandolera," by Leslie Stewart. Francis Granis played a banjo solo very well, Berceuse, by Haner. Miss Pauletta Antoine, one of Chas. Armand Cornellis' earnest and talented pupils, played Valse, op. 34, No. 1, Chopin, and "The Shadow Dance," of MacDowell, besides selections by Mozart, Grieg and Liszt.

VIRGINIA KEENE.

PIANISTS AND TEACHERS TO MEET.

THE second annual meeting of the International Society of Pianoforte Teachers and Players will be held Wednesday and Thursday, July 1 and 2, at the West Side Auditorium, 318 West Fifty-seventh street. President Bartholomew will deliver the address at the first session Wednesday morning on "Head, Heart and Hand." Edward Morris Bowman will read a paper on "The Piano Student's Problem." Piano numbers are to be played by Miss Bertha M. Hoberg, Philip Cohn and Mrs. Rose.

Wednesday afternoon Mrs. Florence Dodd-Virgil will read a paper on "Music Study for Children." A small class of children will give illustrations. At 3:30 p. m. Wednesday Mrs. Stella Hadden-Alexander will give a piano recital, assisted by Miss Mary Lansing, contralto. The program follows:

Loure, from Third Cello Suite.....	Bach
Gigue, G major.....	Bach
Sonata, op. 22.....	Schumann
Caro mio ben.....	Giordani
Ah! Mon fils (aria from Le Prophète).....	Meyerbeer
Miss Mary Lansing.	
Rigaudon.....	Raff
Poème Erotique.....	Grieg
Papillon.....	Grieg
March Wind.....	MacDowell
In Deep Woods, New England Idyll.....	MacDowell
Joy of Autumn.....	MacDowell
Etude, op. 25, No. 1.....	Chopin
Ballade, op. 47.....	Chopin
Amour! Viens aider.....	Saint-Saëns
My Heart Is Weary (aria from Nadeshda).....	Goring-Thomas
Miss Lansing.	
Caprice Espagnol.....	Moszkowski

A reception will be held Wednesday evening at the Clavier Piano School, 11 West Twenty-second street. Papers will be read Thursday morning by Edward S. Peck, Frank H. Shepard and Almon K. Virgil. Mr. Peck will speak on "Science and Art in Relation to Piano Teaching and Playing; Ideas of a Layman." Mr. Shepard's subject is "Harmony in Its Relation to Piano Study." Mr. Virgil will speak on "The Methods of Masters of Piano Teaching." The piano numbers Thursday morning will be played by Miss Jennie Wells Chase, Mrs. Jessie Hoagland-Mitchell and Miss Harriette Brower. Thursday afternoon at the New York Technic and Recital Club, Mrs. Hadden-Alexander will give demonstrations to illustrate the principles of the Virgil Clavier Method. Besides the president, eight members of the club will play.

S. M. Fabian will give the closing piano recital Thursday evening. His numbers will include:

Solfeggietto.....	Ph. Em. Bach
Fugue.....	Rheinberger
Sonata, op. 31, No. 2.....	Beethoven
Trois Preludes.....	Chopin
Etude.....	Chopin
Chant Polonais.....	Chopin
Nocturne.....	Chopin
Valse.....	Chopin
Ballade.....	Chopin
Polka from op. 71.....	Raff
Scherzo.....	Mendelssohn
Rondo.....	Von Weber
Polonaise, E major.....	Liszt

J. Armour Galloway.

J. ARMOUR GALLOWAY, the distinguished vocal teacher, will teach during the entire summer at his studio, 318 West Fifty-seventh street.



THE Binghamton (N. Y.) Choral Club, W. H. Hoerrner conductor, had a successful music festival, consisting of three concerts, June 4 and 5. The soloists were Marie Kunkel Zimmerman, Mary Hissem de Moss, Helen Niebuhr, John Young, George Devoll, Percy Hemus, Edwin Isham, the Kaltenborn String Quartet, Baker's Orchestra, Florence Brown Shepard, accompanist, and Louise Beecher, assistant accompanist. Chorus—Mary Anderson, Mrs. A. W. Alexander, Mary Alexander, Agnes M. Brown, Myrta Bailey, Allie Baird, Louise Balcom, Hazel Bloomer, Grace Burdick, Annie Burnett, Bessie C. Baker, Eva A. Brown, Mrs. A. Brown, Ella Butler, Mrs. D. M. Casey, M. Chester Clapper, Mrs. J. R. Clements, Anna Crandall, Mrs. Eva Crandall, Jessie Deans, Mrs. I. L. Dildine, Anna H. Doolittle, Mary Doran, Ora Edgcomb, Emma W. Ely, Edna M. Fisher, Mrs. F. H. Foote, Mabel D. Folmsbee, Elizabeth Ford, Kate Fowler, Grace Fuller, I. M. Harris, Helen Harder, Elizabeth Hawley, Lucy A. Heady, Charlotte H. Hoerrner, Fanny M. Hyde, Mabel Ingraham, Anna C. Kent, Miss Ketchum, Viola Lee, Mary E. Leverett, Luella Little, Nettie Little, Rosa Lovell, Mrs. W. F. Lentz, Anna Marshall, S. Miller, Gretchen Ogden, Henrietta G. Palmer, Mrs. H. C. Price, Mrs. L. H. Quackenbush, Anna I. Rogers, Anna Stallford, H. Blanche Seward, Mrs. A. T. Stewart, Mrs. W. J. Stephenson, Edith Tarr, Mrs. M. D. Terry, Carolyn Van Alstyne, Ella R. Valley, Caroline Winsor, Violet E. Woodley, Mable F. Wooster, Aleene Winans, Helen Woodall, Flora Whitney, Mrs. O. S. Wadleigh, Laura M. Whittemore, Miss Helen Ames, Grace Brigham, Jessie Brooks, Florence Brown, Mrs. C. Buchanan, Pearl Cummings, Mrs. G. E. Gale, Mrs. C. H. Hitchcock, Estelle Hallock, Pansy E. Kent, Esther J. Keegan, Ida Moses, Mrs. H. R. Mable, Katie Marshall, Celia O'Donnell, Jean Palmer, Mrs. Eric Peterson, Louise Rowe, Maude Seward, Mrs. C. R. Seymour, Louise Simpson, Jessie Simpson, Antoinette Savory, Anna B. Taft, May Winans, N. L. Woodworth, A. W. Alexander, W. H. Dowling, John M. Francis, A. H. Falkenbury, W. R. Hollister, C. F. Hungerford, E. R. Hollister, R. B. Jump, G. A. Lusk, H. R. Mable, George J. Michelbach, M. D. Musson, S. J. McKee, G. F. Packard, Charles A. Peck, Stephen Perkins, Robert Riker, Earl Roe, W. H. Smith, Emmett Sullivan, Frank Snyder, Edgar Wilcox, R. H. Whiting, S. Woodall, P. T. Anderson, Tracy G. Avery, Clarence J. Bagg, H. D. Ballard, Arthur Brown, Leon Brown, J. W. Capen, W. B. Carver, E. Day Clarke, M. B. Chace, R. E. Chamberlain, N. S. Douglass, O. J. Fowler, W. T. Goetcheus, George G. Hand, C. F. Hess, C. H. Hitchcock, John Jacobs, W. T. Johnson, William McLennan, Harry Moses, Thomas McK. Noyes, Robert Ostrom, C. R. Seymour, Lyman J. Smith, W. H. Smith, C. Burton Starr, W. E. Thompson, F. S. Tichener, Lucien Woodruff and Dr. A. P. Yelvington.

The pupils of Miss Elizabeth Stanton gave a recital recently at Helena, Ark.

The pupils of Miss Frances Peyton Jones gave a piano recital June 6 at Atlanta, Ga.

The twelfth annual commencement of the Sickner Conservatory of Music took place at the First Presbyterian Church, Wichita, Kan., June 2. Laura A. Sickner, Ada J. Sickner, Mable Sickner, Laura Snyder, Winnie M. Barnes

and Herbert Harts Hatfield were among those taking part.

The third annual recital was given at the New Century Club, Wilmington, Del., June 3, by Miss Mary T. Murphy's pupils.

The pupils of Mrs. Georgia Hurff Wilkins, assisted by the pupils of Miss Kate Hurff, gave a recital in Nashville, Tenn., June 5.

The pupils of Miss Elizabeth Read, assisted by Misses Florence and Jessie Goble and Maud Smith, gave a recital June 4 at Des Moines, Ia.

A piano and vocal recital was given at the Ashland (Ky.) College Recital Hall, June 3, by the music pupils of Miss Anna E. Stevenson.

Theodore Teepe's senior pupils gave a recital at Anderson, Ind., on June 9. Two evenings later the juniors were heard at the same place.

A large audience enjoyed the recital given June 4 at Fort Worth, Tex., by the pupils of Mrs. Barabini Chaudon and Prof. Maximilian Bauer.

Miss Louise Gibbons gave the closing recital of her class at her home, Keokuk, Ia., June 3. She was assisted by Mrs. Celestine G. Mogab, of St. Louis.

An organ recital at the Elizabeth Boyd Memorial Chapel was given June 6 at Asheville, N. C., by F. F. Harker, assisted by Mrs. Harker and Miss Cameron.

Mr. and Mrs. E. S. Wilson, Mr. and Mrs. W. H. Smith and Clarence Shepard issued several hundred invitations for a musicale which was given in Oshkosh, Wis., June 11.

A piano recital was given June 1 at Racine, Wis., by the pupils of Miss Mabel Wales at the home of her sister, Mrs. S. S. Rogers. Miss Susie Roberts and Fred Lochner assisted.

Pupils of Miss Caroline D. Rowley have been heard in recent recitals at the De Pauw University, Greencastle, Ind. At the recital on May 25 Miss Rowley sang a group of songs from the "Rubaiyat."

The twenty-seventh annual recital of the Purdue School of Music was held June 2 at Lafayette, Ind. A large audience was present. The program was given by Miss Louise van Natta and Charles Reifers.

An audience limited only by the size of the hall greeted Miss Edith M. Garlick on the occasion of her recital at Rome, N. Y., June 2. She was assisted by Miss Minnie S. Tuttle, Miss Catherine McDermott and Thomas C. Broderick.

Miss Ruth Land, Spencer Wilson, Professor Pohl's Mandolin Orchestra, Miss Esther Beemer, Mrs. Robert Ramsay, Dr. W. E. Furrow, R. S. Briggs, Miss Anna Belle Donnohue and Miss Frances Furness recently gave a musicale at Guthrie, Okla.

A song recital by pupils of Mrs. Frederick Schuyler Wardwell was given at Stamford, Conn., June 9, at 4 o'clock. Miss Annie Harmon, Miss Agnes Small, Miss Lizzie Wilson, Miss May McGovern, Miss Dora Barnum and Miss Lillian Osborne took part.

Pupils of S. Lewis Elmer, assisted by Miss Ada L. Scull, Miss Marion B. Kinne and Horace H. Shoemaker, cellist, gave their annual musicale June 2 at the residence of Mrs. F. B. Minch, Bridgeton, N. J. Mr. Elmer's as-



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At the thirtieth complimentary organ recital given by Prof. S. B. Belding to the faculty and students of the State Normal College, May 29, at the First Reformed Church, Albany, N. Y., he was assisted by Miss Jessie B. Hallenbeck and William J. Holding.

The pupils of Miss Bertha L. Clark gave a violin recital at their teacher's studio, 214 Sixth avenue, Brooklyn, Friday afternoon, June 12. Miss Clark herself gave the commencement concert at Drew Seminary, Madison, N. J., Monday, June 16, at which she was assisted by Sidney A. Baldwin, pianist, and James Pearson, baritone.

Musicales by pupils of Miss Holyland were given in Rochester, N. Y., June 10 and 11. Miss Helen Crandall, Miss Mildred Close, Miss Elsie McMath, Miss Templeton, Miss Drake, Miss Soule, Miss Pauline Myers, Miss Fredrica Warner, Miss Clara L. Prophet (Mt. Morris), Miss Redd, Mrs. Cobb, Miss Maude Wilson, Miss Marion R. Myers, Miss Banker and Miss Mara-Belle Davis (Churchville) took part in the program.

Musical numbers at the closing exercises of Miss Mason's school in Tarrytown were given by the Misses Kieckhoefer (piano, violin and 'cello), and Miss Edith L. Davies and George Lydecker, vocalists. The Misses Kieckhoefer played one movement of a trio by Gade and three short pieces by Weber, Grieg and Bruno Oscar Klein, of New York. Miss Davies sang songs by Massenet, Ardit and Franz, and Mr Lydecker songs by Couchoir, Tchaikowsky and Wood. Miss Anna Kieckhoefer played as a violin solo, "Fantasia Appassionata," by Vieltuxtemp. Miss Marie Kieckhoefer played a scherzo by Van Goens as a 'cello solo.

The fourteenth annual commencement of the Des Moines (Ia.) Musical College was held recently. The following received diplomas: Piano—Helen Donnell, Des Moines; Harry van Dyke, Des Moines; Lora Grace, Des Moines; Isabelle Sayre, Menlo; Nan Disbrow, Hawarden; Nannie Murchison, Adel; Lulu Horsman, Pleasantville; and Sadie Finkelstein, Des Moines. Vocal—Jessie Rider, Des Moines; Anna Agness Roe, Des Moines; Pearl Rice, Des Moines; and Edgar Hershman, Des Moines. Teacher's Certificate—Vera Franks, Lamont; Alma Duggan, Portland, Ore.; Blanche Olson, Swan; Mrs. Nellie Clemmer, Des Moines; Stella Rich, Des Moines, and Lyda Routh, Seneca, Kan.

Hadden-Alexander Pupils.

MISS STILLMAN, a pupil and assistant teacher of Mrs. Stella Hadden-Alexander, introduced some of her most talented pupils at a musicale recently at the Powers-Alexander studios in Carnegie Hall. Miss Stillman has large classes in Brooklyn and Elmhurst, and this year has done fine work. All of the pupils who played at the last musicale showed excellent training. From a tot six years old to Miss Townsend, Miss Stillman's most advanced pupil, all played without notes. Miss Stillman herself played most artistically a group of MacDowell numbers and the Schutt waltz, "A la bien aimée."

Miss Gerry and Miss Palmer, also pupils of Mrs. Alexander, assisted Miss Stillman and her pupils. Mrs. Alexander will remain at the Powers-Alexander studios until the middle of August, as the summer term at the Clavier Piano School will keep her in town until that date. During the autumn, winter and spring Mrs. Alexander has given a musicale each month for the pupils of her assistant teachers, and that by Miss Stillman closed the series.



THE choice of a work for the Harrisburg (Pa.) Choral Society's next season is made doubly hard by the brilliant success of the Verdi "Requiem." While some of the older classical works not yet sung by the society have sufficient merit in a musical way they do not present strong dramatic possibilities. Edward Elgar's "Dream of Gerontius," both musically and dramatically, presents very strong claims, but there are objections which might be raised against it on account of its text. It is a modern work, has been received very favorably in England, has been sung by the Apollo Club, of Chicago, and in New York.

The members of the musical club, Stockbridge, Mass., are rehearsing the "Stabat Mater."

A musicale by the pupils of Mr. Lent was given at the Washington Club, Washington, D. C., June 4.

The Philharmonic Society of the State University, Missoula, Mon., gave a musical entertainment at the Union Opera House June 5. Prof. R. Binn Owen directed.

At the Auditorium, Winchester, Va., June 6, two concerts were given by the Lyric Quartet and the Ladies' String Quartet, of Washington, D. C. Director, Ernest Lent.

At the Philharmonic concert given at the Merrill Institute, Little Rock, Ark., June 4, the members of the society were assisted by Mrs. W. T. Sewell, Miss Harrel, Messrs. Armstrong, Davis and McNeill and the Mathontes Quartet.

The last meeting for the season of the Westport (Conn.) Musical Society was held June 1 with Mr. and Mrs. David H. Morris. There was a large and appreciative audience and a good program, though it was somewhat shorter and more informal than preceding ones have been. Mrs. Richard Arnold, of New York, was the pianist and principal soloist of the evening.

The new musical organization of Sherman, Tex., the Apollo Society, that has on its rolls a membership exceeding 100, has recently elected officers: Mrs. Ed. Metz, president; Dr. R. F. Miller, first vice president; G. Rogers, second vice president; E. C. Moon, recording secretary; Mrs. James Shunz, corresponding secretary; G. E. Cose and D. J. Erich, musical directors.

The Colorado Springs Musical Club held a delightful reception June 6 at Denver, Col., complimentary to Rubin Goldmark. The musicale occurred at the home of Mrs. John Speed Tucker. The hostess was assisted in receiving by Mrs. R. A. Faust, president of the musical club, and by other members. An impromptu program was given by Mr. Goldmark, Miss Banks, Mr. Grant and others.

On June 1 the Y. M. C. A. Glee Club held a meeting at Kingston, N. Y., at which the following officers were elected: J. P. Osterhoudt, manager; E. W. Prout, secretary; Arthur C. Carr, treasurer, and Harry P. Dodge, di-

rector. A banquet followed. At the close of the banquet speeches were made by J. P. Osterhoudt, Harry Dodge, Arthur Carr, E. W. Prout and others. Mr. Dodge, the director of the club, was given an appropriate token of esteem and several selections were rendered by the club.

The Houston (Tex.) Quartet Society at its annual meeting indorsed the plan of the proposed State Federation of English Singing Clubs and elected J. A. Milroy as the vice president to represent the society on the State board. President Bryan received a letter from Mrs. F. M. Hutchinson, secretary of the Deithick Club at Pasetine, advising him that that club had joined the Federation with the view of participating in the big festival to be given in Houston next April.

The first concert of the Scarsdale (N. Y.) Choral Society, Dr. Oliver L. Austin director, was given June 4 in the Lyceum at Tuckahoe. Cowen's cantata, "The Rose Maiden," was the work produced. The chorus, "Tis Thy Wedding Morning," was repeated in response to persistent applause. The soloists were Mrs. Blanche Armstrong-Weinschenk, Miss Clara Lee Mott, Elias J. Beach, Edward S. Roe and Miss Maude Kelley. The members of the Scarsdale Choral Society number about fifty.

The Gallion (Ohio) Oratorio Society scored a success June 7 in the rendition of the oratorio "Elijah." The society was assisted by the members of the High School, and the entire chorus was composed of over 200 voices. The soloists were Mrs. Leo Long Todd, Mrs. Wm. Miles, of Fort Wayne; Ross M. Maynard, of Boston, and Dr. Carl Dufft, of New York. The orchestra was from Columbus. By the urgent request of the people the oratorio was repeated the following evening.

The present officers of the Philharmonic Society, Lancaster, Pa., are as follows: President, E. B. Entwistle; first vice president, A. B. Davis; second vice president, Gwilym Morgan; secretary and treasurer, Joseph Reese; conductor, Thomas E. Morgan; assistant conductor, Joseph T. Reese; accompanist, Miss Rose Sloan; executive committee, Dr. M. C. Kohler, chairman; A. B. Davis, Charles N. Replogle, Moses Owens, Joseph A. Davis, J. T. Evans, George Wild, D. E. James and F. H. Roberts. Music Committee—J. T. Reese, E. B. Entwistle and Charles N. Replogle.

The Ladies' Musical Club, of Seattle, Wash., has Prof. H. S. Sharp as director and Miss Mabel Cliff accompanist. The following members of the club compose the chorus: Mrs. Backus, Mrs. Boyd, Mrs. Chatham, Mrs. Clise, Mrs. Dearborn, Mrs. Nichols, Mrs. Rowe, Mrs. Taylor, Mrs. Whelan, Mrs. Barrows, Miss Holmes, Mrs. McMicken, Mrs. Clise, Mrs. Judah, Mrs. Lang, Mrs. Becket, Miss Hawthorne, Miss Prior, Mrs. Emmons, Mrs. Hawley, Mrs. Spencer, Mrs. Boyle, Mrs. Kellogg, Mrs. Swart, Mrs. Riley, Mrs. King, Mrs. White, Mrs. Hager, Mrs. Forsman, Mrs. Hyland and Mrs. Moore.

Active members of the Tuesday Musicales held a special meeting June 2 in Powers Hall, Rochester, N. Y., and listened to reports of the recent biennial meeting of the National Federation of Musical Clubs. Mrs. Z. F. Westervelt, the newly elected president, presided and announced the appointment of the following committees for the ensuing year: Executive—President, Mrs. Westervelt; vice president, Mrs. Angell; recording secretary, Mrs. Fuller; corresponding secretary, Miss Marsh; treasurer, Mrs. Boucher; chairman instrumental committee, Miss Holyland; chairman vocal committee, Mrs. Mandeville; Mrs. Steele, Mrs. Farley, Mrs. Johnston and Mrs. Werner. Music, Instrumental—Chairman, Miss Holyland; Mrs.



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At the music festival held in Marion, Ind., June 10 and 11, the program was: June 10—Mendelssohn's oratorio "Elijah," under the direction of O. F. Tucker. Afternoon, June 11—Artists' concert by violinists, organists and singers. Evening, June 11—Orchestral concert by the Festival Orchestra, under the direction of Percy L. Nussbaum, with John Pitt Slack as concertmaster, and with two soloists. The patrons of the festival are George Sweetser, J. L. McCullough, George Webster, Jr., James V. Sweetser, G. A. H. Shideler, O. H. Kellar, Robert J. Spencer, Field M. Sweezy, John W. Kelley, J. Wood Wilson, John Prior, W. V. Turpen, S. B. Beshore, Ben Larimer, R. E. Breed, Jr., Fred Seitz, Percy Nussbaum and C. F. Tucker.

Representatives of the Lankow Method.

MISS MARTHA HOFACKER'S success as Elsa in "Lohengrin" at Strassburg was recently chronicled. This last success was almost overwhelming, showing how well the young artist had understood, in the two years of her engagement, to become a favorite of a very discriminating public. Martha Hofacker will spend her vacation in Switzerland, and enter her new engagement for three years at the beautiful Court Theatre in Darmstadt in September next.

Eladio Chao, well known in New York, has just been graduated from the Royal Academia St. Cecilia in Rome, Italy. His singing is making a furor, and he will settle in Rome at present and teach the Lankow method there.

S. P. Veron, basso cantante, who has been so successful in Berlin on the concert stage as well as Andreas Schneider, the well known baritone, will begin his three year engagement at the Stadt Theatre in Mainz in September next as Landgrave in "Tannhäuser."

Miss Edna Stern, the well known mezzo and contralto, has accepted the position in the Temple Israel in Harlem, 115th street. The Misses Bertha and Jane Shalek have both made decided hits in the "Mikado" as two of the "Three Little Maids" at the summer opera in Providence, R. I. All these singers received their stage training at the American School of Opera in New York.

Sol Marcossion's Tour Ended.

SOL MARCOSSION has just closed a brilliantly successful season, including concert tours from the Great Lakes to the Gulf of Mexico, ending last week in Kentucky, where he played the G minor Bruch Concerto with the Louisville Philharmonic Orchestra.

Mr. Marcossion will soon close his studio in Cleveland and go to Chautauqua, N. Y., where he will resume for the fifth season the directorship of the violin department. During the summer Mr. Marcossion will give seven recitals with William H. Sherwood, the pianist, and deliver six lectures on the history of the violin and great violinists.

AUSTIN, TEXAS.

AUSTIN, Tex., June 10, 1903.



RIDAY evening, May 22, Edmund Ludwig and his advanced pupils gave a concert in the University auditorium, assisted by Mrs. Caswell Ellis, Miss Sallie Day and G. A. Sievers. The following program was given, delighting the large audience:

Polonaise from the Russian opera, The Life for the Czar.....Glinka
(Arranged for four pianos, eight performers.)
Misses Littlefield, Brackenridge, Markward, Thompson, Ilse, Fly, Haines and A. Ludwig.
Adagio from Sonata for Violin and Piano, A minor.....Rubinstein
Prof. G. A. Sievers and E. Ludwig.
Spanish Songs.....Jensen Niemann
Piano solo, Miss Maude Huppertz.
Two Songs from Elliland.....Von Fielitz
Moonlight Night.
Dreams.
Vocal solo, Mrs. A. C. Ellis (pupil of Miss L. Pfaefflin).
Aufschwung (Soaring).....Schumann
Piano solo, Alexander Ludwig.
Concerto in G minor.....Mendelssohn
Andante. Presto.
Piano solo, Miss Sadie Thompson.
Second piano accompaniment, Prof. E. Ludwig.
Ghost Dance (for two pianos).....Saint-Saëns
First piano, E. Ludwig; second piano, Miss Sallie Day.
Two Songs from Elliland.....Von Fielitz
Mrs. A. Caswell Ellis.
The Bird as a Prophet.....Schumann
Whims.....Schumann
Pierrot's Dreams.....Schuetz
Piano solo, Miss Eleanor Brackenridge.
Etude Melodieuse.....Raff
Valse Caprice.....Newland
Piano solo, Miss Christine Littlefield.
Scherzo, for violin and piano, from Sonata.....Rubinstein
Prof. G. A. Sievers and A. Ludwig.
Second Rhapsody.....Liszt
Piano solo, Miss Ethel Markward.
Love Passed By.....
Words by John R. Cabiness, music by E. Ludwig.
Vocal solo, Mrs. A. C. Ellis.
Valse Caprice.....A. Strelzki
Piano solo, Miss Laura von Boeckmann.

Mrs. J. H. Maxwell gave a pupils' recital at her home on West Sixth street, Wednesday evening, May 27. Those taking part were Elizabeth Hill, Norma Burleson, Maude Burt, Lois Thrasher, Vivienne Burt, Willie Boyce, Imogene Thrasher, Anna Wagner and Will Robertson Brown.

Miss Louise Pfaefflin (voice) and Miss Alice Tips (violin) gave a joint pupils' recital May 30, at Eighth Street

Hall, assisted by Mrs. Goethe and Mrs. Runge, accompanists.

Mrs. Ida Haggerty gave a pupils' recital June 1, in her studio in the Bruggerhoff Building. Another recital June 8 introduced Mr. Welker (voice) and Miss Duncan (piano).

Miss Sophie Rhine, teacher of piano at the Whitis Avenue Academy, closed her studio for the season with a recital last Tuesday morning. Miss Rhine will leave soon for a few months' study in Chicago. LULA BEWLEY.

EDDY IN CALIFORNIA.

CLARENCE EDDY gave an organ recital early in the month at Calvary Presbyterian Church in San Francisco, and the accomplished performer scored his usual success with audience and critics. Some of his press notices include:

Clarence Eddy, the eminent organist, gave a recital on the new organ at Calvary Presbyterian Church last night. Many musicians of the city attended and applauded Eddy for his magnificent execution and also for his perfect control of the organ. His playing of Hollins' "Concert Overture" was masterly, as was his execution in Thiele's "Theme, Variations and Finale." Saint-Saëns' exquisite and dainty composition, "The Swan," received fine treatment, and Wagner's "Pilgrims' Chorus," arranged by Eddy himself, captivated the audience, as did all others of his masterly performance.—San Francisco Call, June 3, 1903.

The recital began with a Concert Overture in C minor, by the blind English composer, Alfred Hollins, who dedicated the work to the American organist. Two other selections dedicated to Mr. Eddy were played, the Toccata in F, by William Faulkes, and Alex. Guilmant's Fifth Sonata. All three compositions were highly interesting, but the last proved especially so, not only because of the nobility of its themes, but also as a splendid example of the organist's technic, which is characterized by great smoothness and sympathy of execution. The Sonata closed with a magnificent choral and fugue, in which the pedal obligato was particularly impressive. Among the other numbers none won more hearty applause than Mr. Eddy's own arrangements of "The Pilgrims' Chorus," from "Tannhäuser."—San Francisco Chronicle.

Clarence Eddy, the well known organist of New York, gave a very interesting organ recital last evening at Calvary Presbyterian Church. The program consisted of music of the highest order, and the organist gave evidence in each number of his splendid technic and execution. The new organ in the church proved itself under this test to be an instrument of exceptionally good quality.—The Bulletin, San Francisco.

Richard Burmeister Abroad.

RICHARD BURMEISTER arrived in Dresden, Germany, which is to be his new home, on June 1, after spending three weeks in London. He was received and entertained by the musical world of the British capital, and while he gave recitals at private houses (among them at the Duchess of Portland's and Duchess of Manchester's), his first public appearance there will not take place before next winter. Mr. Burmeister, after attending the music festival in Basel from June 12 to 16, will spend the summer in Rathewalde, a charming spot in Saxonian Switzerland, an hour's ride from Dresden. His new duties at the Royal Conservatory of Music in Dresden will commence September 1.

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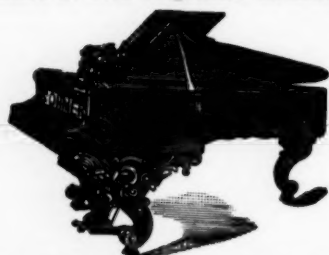
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